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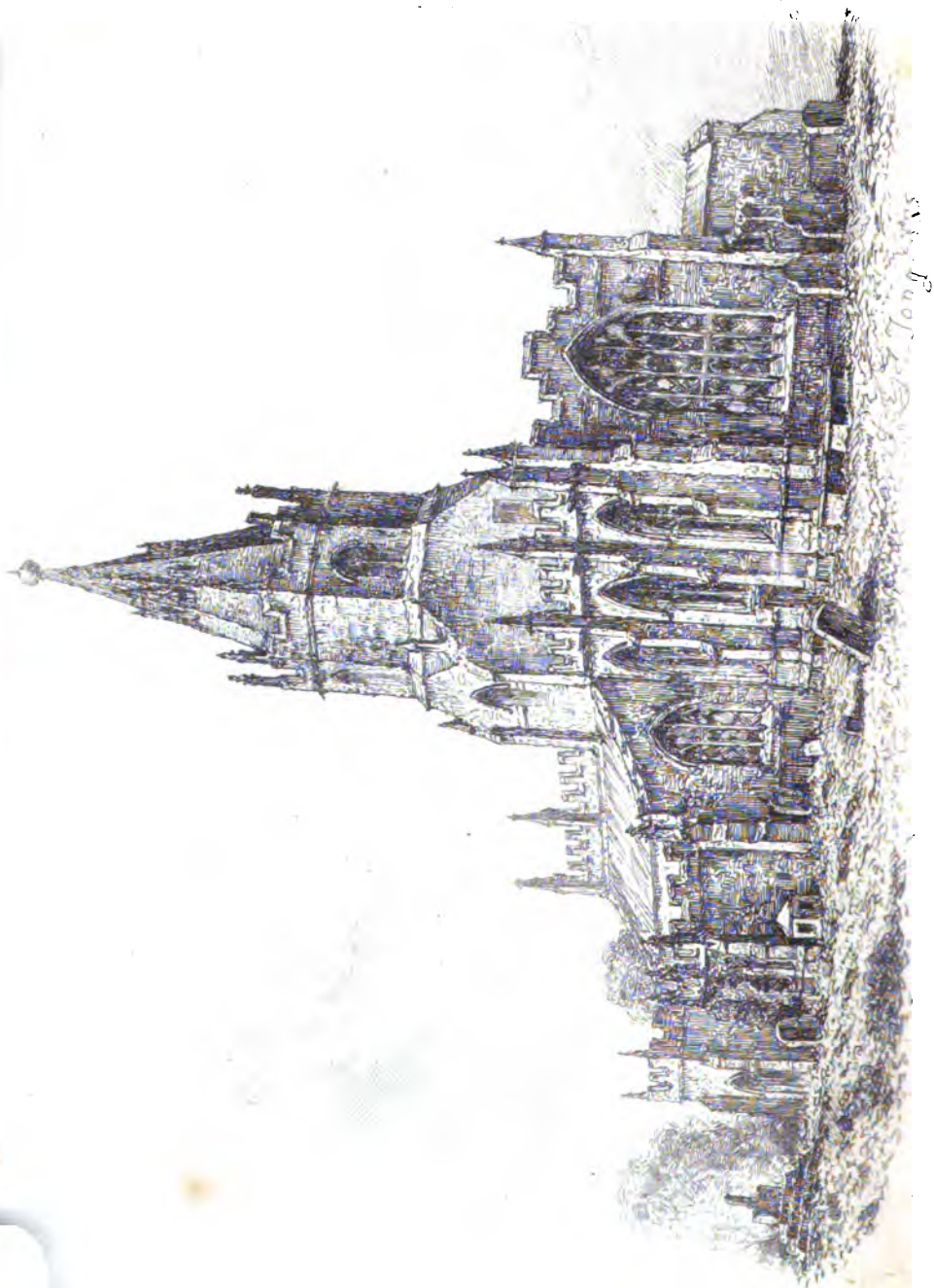
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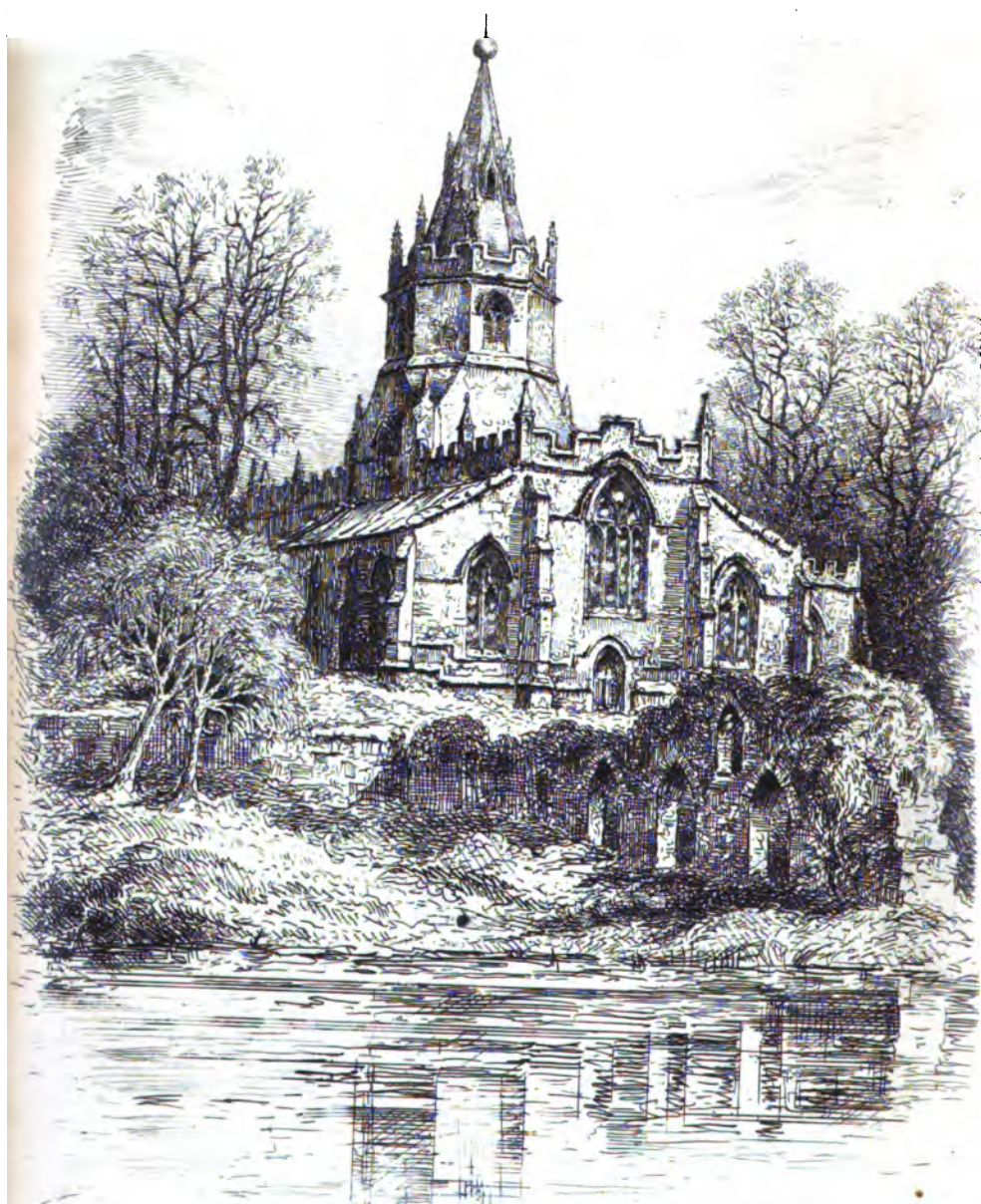
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Tong



THE

## Archaeological Journal.

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MARCH, 1845.

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### TONG CHURCH, SALOP.

THOUGH church architecture is generally allowed to have reached its highest perfection during the prevalence of the Decorated style, it cannot be said to shew any symptoms of decline at the first appearance of the Perpendicular; a style, which dispensed indeed with some of the peculiar beauties of its predecessor, yet by the introduction of a new element was rendered capable of a degree of grandeur and magnificence hitherto scarcely attained. Of this the choir of York furnishes a striking instance; nor less so, the well known works of William of Wykeham, and other eminent architects of the age. But it is not only in churches of the first order as regards size and enrichment, that we are to look for architectural character. The edifice which I propose to notice, though comparatively plain and of moderate dimensions, yet presents sufficient indications both of the beauty of the prevailing style, and the genius of the architect, to justify a careful examination.

The parochial church of St. Bartholomew at Tong\*, it appears, was rebuilt by Isabel, widow of Sir Fulke Penbrugge, knight, between the years 1401 and 1411, in which latter year it was made collegiate, and endowed for the maintenance of a warden, four chaplains, two clerks, and thirteen infirm old men. To this date, I think there can be no doubt, may be assigned the whole of the present structure, with the exception of a chapel annexed to the south aisle early in the sixteenth century; nor can I discover any remains of the earlier building, unless a discrepancy between the north and south

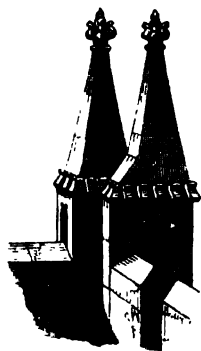
\* The village of Tong is about ten miles from Wolverhampton, and three from Shifnall, at a short distance from the Shrews-

bury road. The church stands in a corner of the park attached to Tong Castle.

range of pier-arches in the nave, which will presently be noticed, should lead us to suppose that the architect of the new edifice took advantage of as much of the old work as suited his purpose.

The ground on which the building stands is not perfectly level; and it is terraced up by a wall to the north and west; that this was done at the time of its erection, or previously, appears from the ruins of a part of the college, which stand below the terrace to the westward, and very close to it; the highest part of these, which are the full height of the ground story, would scarcely reach the level of the church floor.

The church consists of a fine chancel, a central tower, and a nave; with aisles extending from the western front of the building to the eastward face of the tower; a south porch, and a vestry attached to the north side of the chancel. The nave and chancel are of about the same height, that is, their roofs are nearly on the same level; but the base-moulding, which runs round the whole, is varied in its level by several breaks, being considerably lower in the west than in the east front. This, as well as the string-course under the windows, is uniform throughout, except in the additional chapel. Both ends are finished with an embattled parapet, instead of a gable, the central battlement being raised in two stages, so as to suit the pitch of the roof, which accordingly is very low. In fact the only gable in the church is that of the vestry, which has almost as low a pitch as it is possible to give. The parapet of both chancel and nave is embattled, and has pinnacles of a square section, with delicately embattled horizontal strings, (instead of gables or canopies,) their faces being set cardinally. They are not crocketed but have a well-executed finial. This kind of pinnacle is in excellent character, and well suited to the building. The nave has no clerestory, the roof of the aisles rising up to the string-course under the parapet. The aisles themselves have no parapets, and their coping at the end is finished in the usual manner, viz., by a plain slope corresponding with the roof; but there has been a large pinnacle at each of the western angles. The



South-east Pinnacles of the Chancel.

central battlements also on the east and west fronts apparently have had crosses, as there are sockets on them. The south porch is embattled, and has small pinnacles. The vestry is without a parapet.

The base of the tower, above the roof, is rectangular; over this is an octagon, embattled, with a pinnacle at each angle, and surmounted by a low spire. The junction between the octagon and its base is by triangular slopes under the diagonal sides, to which the pendentives internally correspond, instead of forming arches. On each of these slopes is a small pinnacle; the lower part of the belfry, which contains a great bell presented in 1518 by Sir Henry Vernon, but recast in 1720 on account of its injuries during the civil war<sup>b</sup>, has a window of two lights on the north and south sides. The others have plain square-headed doors, opening upon the leads. There is no weather-moulding to indicate that the roof of the church was ever of a higher pitch. The octagon, which contains a peal of smaller bells, has windows of two lights on the cardinal sides. The spire itself, at about half its height, is encircled by spire-lights ending each in a crocketed finial or pinnacle; those only on the cardinal sides being pierced. A ball, probably of modern date, finishes the steeple.



Pendentive of one of the Diagonal sides of the Octagon.

The chancel is divided on the south side by bold buttresses into three compartments, each of which has a beautiful three-light window, the base of the central one being slightly raised, to admit a door beneath. On the north side the arrangement is different, and proves the vestry to be part of the original design. For this side is nearly equally divided in two by the western wall of the vestry, to which a buttress corresponds; and between this and the tower are two windows, similar in size and composition to the southern ones, but not separated by any buttress. The vestry windows are of two lights, which are foliated; there are neither labels nor tracery in the heads

<sup>b</sup> On the upper part of the bell is a band inscribed—"Henricus Vernon istam Campanam fieri fecit 1518, ad laudem Dei omnipotentis beatæ Mariæ et Bartholomæi S<sup>c</sup>." And on the lower part—"Quam

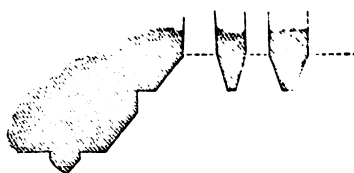
perduellionum rabie fractam sumtibus Parochiæ refudit Ab. Rudhall, Gloucester, Anno 1720." The weight is estimated at 48 cwts.; it measures six yards in circumference.



of these windows, but their forms are marked by small sunk triangles. This arrangement appears also in the sedilia, and in one of the monuments of the church. The east window of the chancel is a fine one of five lights, with good Perpendicular tracery and a transom. The principal mullions in all the chancel windows are of the first order, and the secondary mullions in the head are of the second order, but throughout the rest of the church all the tracery is of only one order. The arches of the windows are mostly two-centred, and differing but slightly in their form (though somewhat less pointed) from the equilateral. The buttresses of the chancel are finished with the pinnacle which we have noticed, and have well-executed gurgoyles. Each of the eastern angles has two buttresses running cardinally, instead of a single diagonal one; consequently the pinnacles are doubled. The two buttresses of the north corner have each an elaborate niche in the stage corresponding with the lower part of the window. The moulding of the jambs and architraves of all the chancel windows has a bold convex section, which I have not often noticed in Perpendicular work, except of a very late period, but it frequently occurs in Decorated windows. In fact the chancel windows of Shiffnal, which are of a somewhat early Decorated, have a moulding of much the same character. Its effect, as regards light and shade, is excellent, and it is probably more durable than a moulding comprising the large hollow so common in the Perpendicular style. This kind of moulding appears in the tower-arches, the pier-arches on the northern side, all the doors, and some of the windows of the north aisle; in short, I may say wherever there is a variation from the plain splay or chamfer. I may notice that the transom of the east window is not very dissimilar from one in a Decorated window in the neighbouring church of Albrighton. It will be observed, that in this window a



Mouldings of Side Window of Chancel



Mouldings of West Window of Nave.



secondary mullion (over the central light) runs up to the very point of the arch, instead of branching off below it, so as to leave a space to be filled up by a quatrefoil; indeed, in the other windows, where the central mullion does so branch off, the four-sided opening left is not foliated, nor does the quatrefoil occur any where in this position, except in the porch and belfry.

The chancel and vestry doors, which are similar, have the four-centred arch. It is clear that these are not later insertions, and no doubt the Tudor arch, as it is called, which is no more than a modification of the segmental arch used in the earlier styles, was adopted for convenience long before it became a decided architectural feature. These doors have spandrels, but the porch, the western and the northern doors, are without that feature, which, as the style advances, becomes in buildings of a high degree of finish, nearly universal.

The west window has four lights, upon which rests a transom, not reaching across from jamb to jamb, but stopping at the points of the extreme lights; from these points also spring the mullions of the tracery lights, which are of the same width with the principal ones, and alternate with them. Consequently there are three of these lights in the head of the window which are cinque-foiled. This arrangement was probably adopted for the sake of painted glass; and in one of these tracery lights there are some remains, apparently in their original position, the subject being a congregation of saints worshipping, with a scroll fitted into the foliation, "*In eternum Patrem omnis Terre.*" The east windows of the aisles, which are of three lights, have a somewhat similar arrangement, only that in this case the large tracery light stands directly over the central principal one. The other windows of the aisles have two lights each.

The interior of the church, in its architectural features, is much plainer than the outside. The piers of the nave are octagonal; the arches are of two orders, those on the south side being merely chamfered, those on the north side, which, as well as the piers, are of greater height, have the convex moulding we have noticed. The west side of the chancel-arch has a label, which the eastern side has not. I have frequently remarked that the western sides of central arches have been the most enriched, evidently as meeting the eye of the spectator in looking eastward. This is peculiarly the case

in Norman churches. The jambs of the windows in general are quite plain, and have very little splay; those of the east window (and I think no other) have a little moulding at the edges.

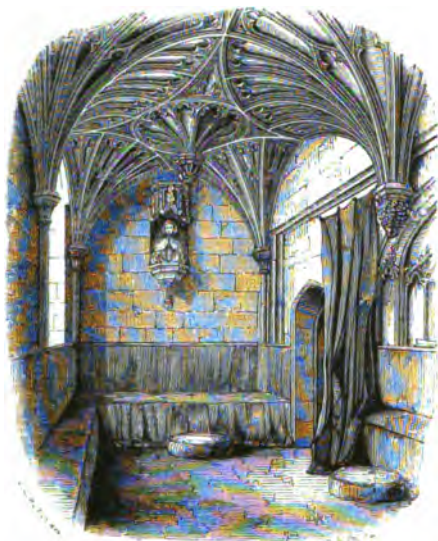
But this plainness of the building itself sets off the rich and beautiful wood-work with which it is furnished. Of this, though in a mutilated and decayed condition, enough remains to render a very satisfactory restoration quite practicable. The top of the rood-screen has been an exquisite piece of carving, and ought to be carefully copied or modelled in the very few places where it retains its ornaments unbroken. The stall-seats in the chancel have devices which are on the whole distinguished, which is not frequently the case, by elegance rather than grotesque design. Some of the poppy-heads are elaborate and well executed; one in particular, which represents our Saviour surrounded by the Apostles; at the back of the principal figure, which is raised above the rest, is the vine. The ends of the pews in the nave are square-headed, with good mouldings and excellent panelling; and fine screens run across both the aisles. The vestry door, too, has some foliated panelling. The roof of the nave is low pitched, of dark wood, the spaces between the rafters being boarded; the principal brackets are ornamented with carved foliage; some of the secondary ones have angels bearing shields, and many of the intersections of beams, &c., are marked by rich bosses. The chancel-roof is plainer. Some of the beams in the aisles are carved with foliage. Most of the wood-work seems to be of a



South Aisle

date not much later than the church, and was perhaps executed when it was made a collegiate establishment<sup>c</sup>. Of the painted glass enough only remains to shew what must have been its value, and to make us regret its destruction. It appears to have had a great proportion of white glass, with some fine pencilling and staining; from which I conclude that all the windows were filled with it. A good deal of rich colour is however introduced. Besides the specimen I have noticed in the west window, there are some quarries in the chancel window of a pattern not unfrequent in Perpendicular work; and in the head of the east window are a few figures which I think have kept their place. With these exceptions, the little glass that remains is disposed in fragments.

We must now notice the beautiful chantry or chapel added to the south aisle in the sixteenth century. Its eastern and western walls range with those of the tower, so that it forms a kind of transept. It is open to the church by a rich ogee door with a crocketed canopy, and also by a wide elliptical or Burgundian arch, under which is a fine monument, with effigies of Sir Henry Vernon and Anne his wife, in the latest Perpendicular style. He died in 1515. On



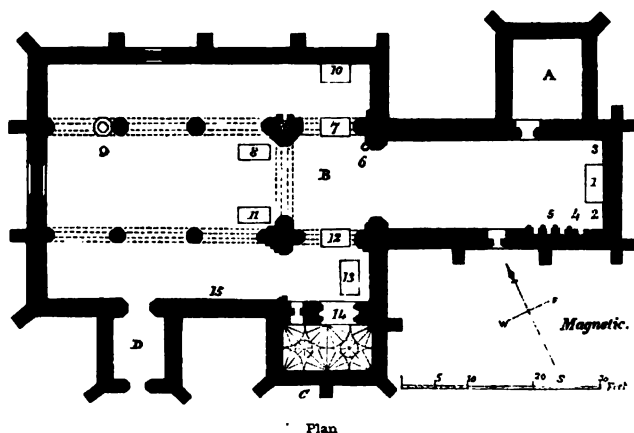
Golden Chapel.

the west side, in the interior, is a half-length upright figure, supported by a panelled bracket with a detached pendant, and having a rich canopy over his head. He is represented with a book in his right hand, which he is turning over, and the fingers of the other hand are raised upright, as if to give emphasis to his reading or discourse. The features and ex-

<sup>c</sup> The rood-screen is ornamented with a very rich Tudor flower. I do not know whether this be an indisputable mark of

date, but the style of carving, and general character of the work, much incline me to assign this part to the Lancastrian period.

pression are remarkably good. This is the effigy of Arthur Vernon, priest, son of Sir Henry Vernon; and the very perceptible resemblance between the countenance of this figure and that on the adjacent tomb, makes it highly probable that both are faithful portraits. On the east wall is an inscription to this effect:—"Pray for the soul of Sir Henry Vernon, Knight, and dame Anne, his wife, which lie here \* \* \* of our Lord 1515, made and founded this chapel and chantry, and the said \* \* \* departed the 13th day of April in the year above said: and of your charity for the soul of \* \* \* Arthur Vernon, priest, son of the said Sir Henry, on whose souls IHS have mercy. Amen." Arthur Vernon was rector of Whitchurch, Salop, and died 1517. There are also some remains of paintings on this wall. The south side has two square-headed windows of two lights, plain and without foliation.



Plan

The roof of this chapel is an admirable specimen of fan-vaulting. Its plan, and principal ribs, are marked in the annexed cut of the ground-plan of the church. The spaces between the fans have circles, to which are attached pendants, by ribs of the same moulding with those of the second order in the fans themselves. The central fan on the north side, instead of being supported by a shaft, (which would have interfered with the Vernon tomb,) springs also from a pendant, which is enriched with mouldings and foliage. This

<sup>a</sup> Parts of the inscription are effaced. old characters and spelling.  
I need not say that the whole is in the

addition to the original building is usually called the Golden Chapel. Much painting and gilding remains in the roof, and still more in the canopy over the figure of Arthur Vernon, where it is scarcely faded or worn away at all.

The following measurements will give a fair idea of the general dimensions and proportions of the church, though they might be corrected in many points by a practical architect.

	Ft.	In.
Total length of the interior .. .. .	103	10
Of which the chancel, from the east wall to the rood-screen is about .. .. .	41	0
Total width of nave and aisles, internally .. .. .	45	11
Of which that of the nave from centre to centre of opposite piers, is about .. .. .	20	3
Width of chancel internally .. .. .	17	8
Interior of vestry from north to south .. .. .	15	3
Ditto from east to west .. .. .	12	6
Interior of porch from north to south .. .. .	12	1
Ditto from east to west .. .. .	11	11
Interior of Golden Chapel from north to south .. .. .	9	4
Ditto from east to west .. .. .	17	0
Width of each face of the octagonal piers of the nave .. .. .	0	11½
* Span of east window including the jambs .. .. .	11	0
Ditto within the jambs .. .. .	9	8
One of the lights of ditto .. .. .	1	7½
Thickness of the wall at the chancel door .. .. .	2	10½

None of the walls of the church, excepting those of the belfry, appear thicker than this, but some are thinner by a few inches.

Width of the chancel buttresses .. .. .	1	5½
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None of the buttresses of the church differ from these in width by more than half an inch, except those of the Golden Chapel, which are 1 foot 4½ inches.

Depth of chancel buttresses above the base-moulding .. .. .	2	4
Ditto of diagonal buttresses at the west end .. .. .	2	1½
Ditto of western buttresses between nave and aisles .. .. .	3	1½
Span of western door .. .. .	4	8½
Of outer door of south porch .. .. .	5	4½
Lower part of the belfry internally from north to south .. .. .	16	10
Ditto from east to west .. .. .	15	0
Thickness of wall in this part of the tower .. .. .	3	0
Height of the coping of the chancel battlements (on the south side) from the level of the under part of the base-moulding .. .. .	25	9

\* The two central mullions of this window, though of the same order with the others, and having similar mouldings, are somewhat thicker.

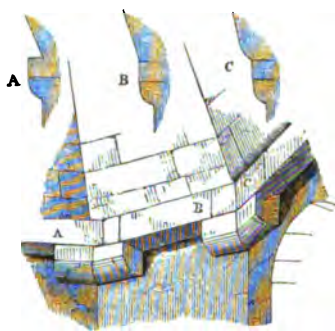
The height of the coping of the battlement on the octagon from the level of that on the chancel, I should judge to be upwards of twenty-six feet ; and the total height of the steeple may be from seventy-five to eighty feet, but I had no means of ascertaining these with any great accuracy.

I have given these measurements, because I consider the building before us to afford a striking instance how completely the medieval architect felt the importance of scale as well as proportion. In a larger structure, the simplicity of detail requisite for fully carrying out the design of this church, would have given an unpleasing degree of plainness ; in a smaller edifice, much that now is excellent would have been meagre and minute. The flattened roof is here a decided beauty, as it not only gives effect to the embattled parapet and pinnacles, which, when their finials were complete, must have been very beautiful, but to the central steeple itself ; and had this steeple been of a more tapering form, the range of spire-lights, which are perhaps nearly unique, would have been out of place. If we compare this central octagon and spire with any in Germany, where the feature is a common one, though it is exceedingly rare in England, we shall have no reason to pronounce that our own specimen suffers by the comparison.

This building is in its mechanical construction essentially a cross church, yet it neither develops the form of a cross in its ground plan, nor indicates it, as it might have done, by transepts distinguished from the aisles. Such examples are far from uncommon, and I cannot but look upon them as affording one proof (among many others) that an attention to symbolical meanings had little or no material influence in forming the principles of Gothic architecture. It is true that the mere decorative part abounds with symbols, and it is likely that meanings were affixed to several forms and arrangements, their architectural propriety being duly approved. But I hold that symbolism was made altogether a secondary consideration, and never suffered to interfere (unless in a few insulated cases) with the far more important points of mechanical propriety, convenience, beauty, and solemnity.

The most elaborate among our Gothic churches will occasionally present a want of perfect agreement in size or detail between corresponding portions. This was doubtless often the result of mere accident ; still such accidents would have been guarded against, had there not been a feeling that ex-

treme nicety might take away from character, just as wood-work cut by a machine is, owing to its very finish, far inferior in effect to that which is cut by the hand, and shews the mark of the knife or chisel. We have already remarked the difference between the north and south range of arches in the nave. The mouldings at the base of the piers differ, though the capitals are nearly alike. The external divisions do not correspond with the internal ones; for the parapet along the nave is divided by the pinnacle into two equal parts, whereas the interior has three arches between the western wall and the western pier of the tower. The width of the two aisles differs by a few inches, and the east window does not stand in the exact centre of the front. These discrepancies, slight as they are, are still remarkable in a building which exhibits so much uniformity in design, and carefulness in execution.



Interior of the Octagon at the Junction of the Spire

We have seen, by the measurements, that the base of the tower is not an exact square; neither is the octagon above it equilateral. But the spire is more nearly, if not altogether so, which renders necessary a peculiar construction at its junction with the octagon; this is shewn in the accompanying cut.

The following references to the figures in the ground-plan, will shew what are the principal objects of interest in the church.

1. The Communion Table.—This is of alabaster, being taken principally from a very rich tomb in another part of the church. Its front and sides are elaborately worked with open arches, pinnacles, and crocketed canopies, with several figures. The round and elliptical arch are freely used, and there are other marks which shew it to be of the latest period.

2 and 3. Small monumental tablets of the latter part of the sixteenth century.

4 and 5. Piscina and Sedilia. The latter are of rather a bold than elaborate style of workmanship; they consist of three depressed pointed arches, divided at the heads by small sunk triangles, as in the vestry windows: they are trefoiled. The mouldings of the piscina are somewhat richer, and

there is a shaft with a shelf or bracket in each of the inner angles.

6. A small octagonal pedestal, attached to the pier. It is supposed originally to have supported an image of St. Bartholomew, in whose honour the church is dedicated.

7 and 8. Fine Gothic tombs.

9. The Font.—Octagonal, on a shaft. Each of the faces which are exposed, has a trefoiled arch with a shield. The workmanship, though good, is not very elaborate. Width, 2 feet 8 inches; height from the step, 3 feet.

10. A tomb of the sixteenth century, comparatively plain.

11 and 12. Rich Gothic tombs.

13. A fine tomb in the Italian style.

14. Tomb of Sir Henry Vernon already noticed.

15. A brass let into the wall.

The four monuments in the centre of the church, viz. No. 7. 12. 11. and 8. (I place them in the order of their dates) are invaluable, as presenting a series of Perpendicular work, each specimen being characteristic of the period to which it belongs. The first, though executed with great care, (in fact the minutest details of costume are elaborately worked,) is comparatively severe and simple in its design, having more a massive than an ornate character. The second is decidedly florid, yet all its enrichments are of a strictly architectural description. The third, though it has also open-work canopies, yet depends much for its richness upon spaces filled with minute and intricate panelling. The fourth, equally rich with any of the others, has the Burgundian arch, and shews other decided symptoms of the decline of the style. This debasement also appears on the outside of the Golden Chapel, where the crockets, instead of adding lightness and elegance to the pinnacles, as is the case in the tower and porch, give them a very cumbrous appearance.

It is hardly to be supposed that so beautiful a church will long escape the process of restoration. Nor indeed is it to be altogether wished, though I should earnestly deprecate one on a very comprehensive scale. Externally, some of the pinnacles are broken or displaced, and others have lost their finials; if these were renewed after the model of such as are sufficiently perfect to preserve their general effect, the latter being suffered to remain untouched, and other mutilations of the stone-work, as in the tracery of the west window, care-



fully repaired, no doubt the general aspect would be improved. The same applies to the wood-work of the interior. Some of the poppy-heads that have slightly suffered from decay, might be preserved in their present state, others might be restored, and the barbarous work with which a few of them have been repaired, I suppose during the last or preceding century, might be replaced with work of a better character. The repair of the rood-screen would require a careful and able artist, but in this it would be desirable to remove none of the present work that can possibly be kept in its place. In the nave several unsightly pews rise above the level of the original seats, and might be removed with great advantage to the appearance of the building. The original disposition of the seats does not seem to have been much disturbed except in one or two instances, and could easily be retained, as a very economical disposition of the space seems by no means required for the wants of the parish. The monuments admit of some repair, there being several fractures, especially in the most beautiful one, No. 12. An account of this will be given in a future number. Some stoves, too, that are now in the body of the church, by no means conduce to its beauty; and I would further suggest, that if the Golden Chapel must be used as a pew, some tapestry of the date or character of the sixteenth century, if any could be procured of an appropriate description, might advantageously replace the present linings and curtains of cloth, and some good cinque cento painted glass be substituted for the modern coloured panes in its windows.

I fear I shall be thought by some to have intruded too much of mere opinion and criticism on matters of taste, into a journal devoted to antiquarian research, but I would plead in my defence, that it is within the province of archæology not merely to establish dates or certify historical facts, but also to encourage a true appreciation of the relics bequeathed to us, as indications of the spirit, character, and genius, of a former age.

J. L. PETIT.

## ON THE HISTORY OF THE GREAT SEALS OF ENGLAND, ESPECIALLY THOSE OF EDWARD III.

BY ROBERT WILLIS, JACKSONIAN PROFESSOR OF THE  
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IN the elucidation of the history of architectural decoration, seals are particularly useful; more especially with respect to tabernacle-work, with which they are often most profusely decorated, and they exhibit the progress of this class of ornament through all its different stages. Of course this help to history can only be made available when the date of the seal is known: monastic and cathedral seals fail in this respect, they rarely correspond to the original foundation of the establishment to which they belong, and were evidently renewed from time to time, at unrecorded periods, as the art of seal-engraving advanced. Personal seals, such as the seals of kings and bishops, may generally be assigned to the time at which the office in question was undertaken by the individual, and thus their date is fixed, with some few exceptions where two or more were employed by the same person; still the date lies within the limits of the assumption of the office and the death of the official. My immediate object is with the great seals of England. Warton<sup>a</sup> shewed their use in elucidating the history of architecture, but without entering into any particulars, and he seems to have had no better authority than the rude woodcuts of Speed, who gives one seal to each monarch, with the exception of Edward III., and some others, to whom he assigns two. This is not the real state of the case, some of the kings adopted their predecessor's seal, either taking the identical matrix with some small alteration, or else copying it. Others had several seals, so that to use the seals for our purpose it is necessary to investigate their history. A principal source of information respecting this is to be found in the dates of the documents to which these seals are appended, and from which the periods during which they were used, are directly ascertainable. Sandford<sup>b</sup> has engraved good representations of the seals, and generally gives the date of the documents from which he has taken them. Excellent engravings are also

<sup>a</sup> Observations on the Fairy Queen of  
Spenser, edit. 1762. vol. ii. p. 184.

<sup>b</sup> Genealogical History of the Kings of  
England.

to be found in the French work entitled "*Tresor de Numismatique et de Glyptique*," but without the dates of the documents. The most complete account of the English seals is by the French author Wailly<sup>c</sup>, who writes from the authority of seals preserved in the French archives, and always gives dates when the document can be dated. Mabillon and the Benedictines in their diplomatic works may also be consulted. Still much remains to be done before the complete knowledge of this branch of the history of art can be attained, and I have therefore drawn up the following sketch, in which, although I have endeavoured to make some steps in advance, yet my principal object has been rather to solicit through the medium of the *Journal*, information upon the subject, by directing attention to its interest and to its present imperfect state.

Our kings, from Edward the Confessor to John, are represented sitting upon a mere stool with ornamental work about it, but not contributing much to architectural decoration. Henry III., in his second seal, has a back and sides added to his stool, with pinnacles and arcade-work; and the seal of Edward I. is a copy of his father's but of better execution. Edward II. employed the identical matrix, merely engraving two castles at the sides of the throne. The legend already containing the name "*Edwardus*" required no alteration.

But we are indebted to the reign of Edward III. for the most considerable and important contribution to the history of design in seals. During his reign he used, as I shall presently shew, no less than seven seals of different design, and gradually increasing in richness and beauty.

It becomes necessary therefore to assign the exact date to these various designs, and to enquire how it happened that this monarch departed so widely from the practice of his predecessors. And as far as I know, no reason has ever been assigned, neither has the fact itself been correctly stated. Speed engraves two seals only, Sandford says that King Edward made use of three several great seals, which he engraves, and gives the date of the documents from which he copied them. Wailly enumerates six which are preserved in the archives of France, and endeavours to ascertain the periods during which they were used, from the dates of the documents, but as it will appear below not always correctly.

In Rymer's *Fœdera* however there are a multiplicity of

<sup>c</sup> *Elements de Paleographie*, Par. 1838.

public documents relating to or alluding to the great seals; some are proclamations of new seals, others are formal recitals of the surrender of the seal by one chancellor and its formal delivery to another, and so on. By means of these I shall shew that Edward III. employed at least seven great seals, and also that he had good reasons for doing 'so. As the respective documents do not explain the design of the seal in question, that must be picked out from the other sources already mentioned, and a little difficulty sometimes occurs in this respect, but I will first give the history of the successive seals as far as I can make it out from Rymer, and then proceed to identify them with the known impressions. And for the sake of clearness I shall designate the seven seals by the letters A B C D E F G in order, and append these as letters of reference to each seal as it occurs. Although other seals than the great seals of the Chancery are occasionally named in these documents, my sole purpose is with the great seals, and of them only and their history I must be understood to speak in my remarks.

Also the king is usually represented on one side of the seal seated on a throne, and on the other he appears on horseback, but as he is accompanied by no architectural adjunct in the latter case, I have confined myself solely to that side of the seal which represents him seated, and which is termed the reverse.

In the first year and on the fourth day of the reign of Edward III. (namely, Jan. 28, 1327) he gave his great seal (A) to the bishop of Ely as chancellor, and two flowers of the arms of France having been engraved at the under side of the said seal, the bishop caused certain documents to be sealed therewith<sup>a</sup>. This sealing was the usual mode of confirming the possession of the great seal, and as such it is always recited in the various passages of Rymer which I shall have occasion to quote, although I shall not think it necessary to repeat it upon every occasion.

The seal here mentioned is in fact the seal of Edward I., to which Edward II. had already added a castle on each side, and

<sup>a</sup> Rymer, tom. ii. p. 683. (I quote throughout from the new edition.) "*Sculptus in inferiori parte prædicti sigilli duobus floribus de armis Franciæ.*" This may be translated either at "the lower part" of the seal or "the under side." But as the fleurs-de-lis were really added above the

castles, and therefore at the upper part of the design, it has been pointed out to me that this expression, which must be translated the "under side," shews that the seated figure was considered to be the reverse of the seal, and therefore the horseman the obverse.

which now received the farther addition of a small fleur-de-lis above each castle. An impression, appended to a charter, dated Feb. 27, 1 E. III. (1327), was exhibited to the Society of Antiquaries in 1799, by Mr. Samuel Lysons; and Wailly describes another in the archives of France, dated April 11, 1327°. And as the next paragraph shews that the matrix was broken in October, its history is complete from its first employment by Edward I. to its destruction by Edward III.

In the October of the same year, the king issued a proclamation stating that he had made a new great seal (B) differing both in circumference and in design on both sides from the seal which he had hitherto used, which new seal was to have authority from the 4th of October, the old seal to be broken. Impressions of the new seal in white wax were despatched to the proper authorities, together with the proclamation. It is also recorded that the old seal (A) was broken into small pieces in the king's presence, in his chamber in the castle of Nottingham<sup>f</sup>.

This seal (B<sup>g</sup>) makes its appearance so soon after the king comes to the throne, that it is clear that his father's seal was merely adopted in the first instance to give time for the formation of this new one, which exhibits considerable advance in style, and a complete difference of design. The king is seated like his predecessors upon a chair, but this chair has four pinnacles, and a high back, which terminates upwards in an ogee arch. On each side is engraved a large and distinct fleur-de-lis. An impression of this seal is annexed to a document dated Roxborough, Scotland, Jan. 16, 1335, according to Sandford, who engraves it, and to another in the archives of France, dated March 30, 1331<sup>h</sup>. And I have met with several others, of which the latest is in the treasury of Ely cathedral, dated Oct. 7, 1336.

On the 10th of July, 1338<sup>i</sup>, a proclamation was issued setting forth that the king was about to leave the country

\* *Archæologia*, vol. xiv. p. 271, and pl. xlvii. Wailly, tom. ii. p. 113.

<sup>f</sup> "Antiquum sigillum ruptum fuit in minutas pecias." Rymer, p. 718.

<sup>g</sup> In the Issue Roll published by Sir Frederick Devon (p. 142.) is a payment of 5*l*. (on June 2, 1332) to "a certain goldsmith of London in money paid to him for making a certain great seal for the chancery of our Lord the King." This must apply to seal B, and shews that the goldsmith had

to wait six years for his money, or at least for part of it, as this might be an instalment as usual. In 1350 there occurs "June 2 to John de Grymstede a goldsmith of London in part payment of 4*l*. paid to him for engraving a certain seal for the Lord the king for Ireland, by order of the council 2*l*." Ibid., p. 154.

<sup>h</sup> Sandford, p. 157. Wailly, p. 113.

<sup>i</sup> Rymer, p. 1048.

upon certain great and weighty matters, (namely, to prosecute his claim to the throne of France,) and intended to take with him his great seal (B.) And that he had provided another seal (C<sup>k</sup>) which was to be used for the rule of the kingdom during his absence, of which he sends impressions<sup>1</sup>. There are also formal documents to shew that the new seal was sent by the king, on July 11, to John de Saint Paul, and Thomas de Bamburgh, who then officiated as keepers of the great seal<sup>m</sup>; and that they delivered the old seal to the king on the 14th of July, he being then at the port of Orwell, on board the ship "la Cristofre." They afterwards delivered the new seal to the chancellor, the bishop of London<sup>n</sup>.

This seal C, Sandford engraves from an impression dated Windsor, September 20, 1339, and therefore during the king's absence. It is in the same style as the second seal B, with slight differences for distinction sake. The chair has no high back with ogee arch, and instead of one fleur-de-lis on each side, there are three lions. The fleur-de-lis was introduced into the other two seals, in assertion of his right to the throne of France. But the seal C being intended solely for English affairs, the lions of England were employed to distinguish it from the seal B, which he took with him.

Wailly imagines the seal B to have been the third seal, and C to have been the second, but he had no date to guide him in assigning this place to the latter seal, which he knew only from the engraving in the new edition of Rymer. The dates which I have given, combined with the extracts from Rymer, are sufficient to justify my statement, which agrees with Sandford, and is also confirmed by an allusion to the fleur-de-lis, in a letter from Edward to the chancellor of Ireland, dated October, 1327, and accompanying the announcement of the new seal B, already quoted at p. 17 above.

This letter states<sup>o</sup> that the king is desirous to make some alteration in the seal then used in Ireland, and therefore commands "*two images of two flowers like those contained in the new seal (B),*" (an impression of which accompanies the letter,) to be added to the Irish seal.

<sup>k</sup> In the Issue Roll published by Sir Frederick Devon (p. 145.) we find a payment Aug. 12, 1335, "to Nicholas de Acton, one of the chamberlains of the exchequer, sent by the council with two clerks from York to London to order a certain great seal for the rule of the realm of England

to be newly made." This must apply to seal C, which was therefore made three years before it was published.

<sup>1</sup> Rymer, p. 1049.

<sup>m</sup> Ibid. p. 1050.

<sup>n</sup> Ibid. p. 1051.

<sup>o</sup> Ibid. p. 718.

The new seal B therefore could not have been the lion seal. Nevertheless, in the new edition of Rymer, seal C is marked No. 1. of Edw. III., and seal B, No. 2.

When Edward arrived in Flanders he found his allies backward in assisting him, and was obliged to spend the whole year in negotiations. To remove the scruples of the Flemings about fighting against their liege lord the king of France, he assumed the title of King of France. He had in fact occasionally styled himself King of France from the 7th of October 1337, but it was not until the 25th of January, 1340, the anniversary of his accession, that in dating important public documents, he added the year of his nominal reign over that country to the year of his reign in England<sup>p</sup>. A proclamation against his rival, Philip of Valois, dated Gaunt, Feb. 8, 1340, is said to be sealed with a new seal<sup>q</sup> (D.)

Edward returned to England on the 21st of February, 1340, and remained there until the 22nd of June, leaving his queen and his son at Antwerp, as hostages to his allies for his return. A proclamation<sup>r</sup> dated Harwich, Feb. 21, announces to the English his assumption of the title of King of France, and declares that he has therefore provided two seals, namely, one great seal (D) for the rule of the kingdom, and one small one called the privy seal. Impressions of which for publication accompany the document as usual.

On the first of March<sup>s</sup> the king at Westminster delivered to John de Saint Paul the said seal (D,) which is styled 'a certain great seal, newly made, for the government of the kingdom, which the said king had brought with him from foreign parts; and at the same time the aforesaid John de Saint Paul delivered up the other great seal (C) which was made for the government of the kingdom in the king's absence, which seal the king delivered to William de Kildesby, to be kept in the king's wardrobe".

On the 28th of April the archbishop of Canterbury was made chancellor, and received the great seal (D) from John de Saint Paul<sup>t</sup>. And on the 20th of June, the king being then on board the ship called la Cogge Thomas, at Orwell,

<sup>p</sup> Sir Harris Nicolas, Chronology of History, p. 299. Henry VII.

<sup>q</sup> Rymer, p. 1109.

<sup>r</sup> Ibid. p. 1115.

<sup>s</sup> Ibid. p. 1115.

<sup>t</sup> "Quoddam magnum sigillum, pro re-

gimine regnorum, terrarum, et dominiorum, ipsius regis, de novo fabricatum, quod idem dominus rex secum à partibus transmarinis ad partes Angliæ detulit."

<sup>u</sup> Ibid. p. 1116.

<sup>v</sup> Ibid. p. 1122.

ready to return to Flanders, the archbishop resigned the chancellorship and the great seal (D.) The king took the seal and caused it to be broken, and ordered another seal (E) newly made for the government of the kingdom, to be delivered into the custody of John de Saint Paul, to keep and use until the coming of the bishop of Chichester, whom he had appointed to be the new chancellor<sup>1</sup>.

And the said seal was accordingly delivered to the bishop of Chichester on the 12th of July, after the king's departure<sup>2</sup>.

The new seal D had but a short existence. It was used, as far as we know, for the first time, on the 8th of February, 1340, and was broken to pieces on the 20th of June.

The impression which corresponds to this history is a coarse, plain, and ill-engraved seal, in which the king's throne is flanked by two towers, and has a clumsy canopy over his head. A shield of France and England quarterly hangs on each side, and the title "*Rex Francie et Anglie*" appears in the legend.

An impression was exhibited to the Society of Antiquaries in 1834<sup>3</sup>, annexed to a charter, dated Ipswich, June 8, 1340, which date identifies the design in question with the seal D of the history. Mr. Doubleday has an impression of this seal on sale, and an engraving was made for the French "*Tresor de Numismatique et de Glyptique*." The clumsy design may be accounted for by supposing it to have been made in a hurry, in consequence of Edward's assumption of the title of King of France. It must also have been of foreign workmanship; and its ugliness seems to have condemned it to its rapid destruction.

As to its successor E, "newly made for the government of the kingdom during the king's absence," we must postpone its history until our narrative has given us some farther information. Four seals, A, B, C, D, have been already passed under review, and identified with their respective impressions upon the clear evidence of dates and documents. There remain three seals, E, F, G, whose history is so mixed together, that the historical narrative must be carried to the end of this reign before their respective designs can be examined.

<sup>1</sup> "Rex dictum sigillum . . . frangi fecit et præcepit quod quoddam aliud sigillum pro regimine hujusmodi de novo fabricatum domino J<sup>o</sup>. de S<sup>o</sup>. Paulo . . . liberaretur

custodiendum &c. . . ." (Rymer, p. 1129.)

<sup>2</sup> Ibid. p. 1129.

<sup>3</sup> Archæologia, vol. xxvi. p. 461.



It may be remarked, that in consequence of the king's long absence from England for the prosecution of his designs upon the throne of France, he was driven to the expedient of adopting two great seals, one which was used during his *presence* in England, and which he always took with him to employ abroad; and another which was used during his *absence* from England, and upon his return was always laid up in the treasury or elsewhere, until his next departure. The great seals of his reign are thus divided into two classes, which I shall for the sake of distinction call the seals of presence and the seals of absence; and the designs of each of them were changed several times, as we have partly seen already. Thus after the destruction of his grandfather's matrix A, B the first seal of presence was made. C was the first seal of absence; D, the second seal of presence, made in assertion of his new title, was destroyed when he left the kingdom to return to Flanders; and we now resume the narrative immediately after a second seal of absence, E, has been by him put into the hands of the new chancellor.

On the 30th of November of the same year, 1340, the king returned to England, and the next morning the bishop of Chichester came to him, and delivered up the great seal E, committed to him for the government of the kingdom of England during the king's absence, which seal the king received and gave in charge to William de Kildesby, his keeper of the privy seal, to keep in the mean time. And on the following Saturday, William brought this seal E, and another great seal F, *which the king had brought with him from foreign parts*, and delivered them to the king, who commanded that from henceforth the said seal F, which he had brought from abroad, should be used in the kingdom of England<sup>b</sup>.

After this, the king, upon five several occasions during the next twenty years<sup>c</sup>, left the kingdom in prosecution of his designs; and, upon his quitting it, a document always occurs in Rymer noting the formal exchange by the chancellor of the great seal made to be used when he is in the kingdom, for that which is made to be used in his absence;

<sup>b</sup> "Aliud magnum sigillum dicti domini regis quod idem dominus rex secum à dictis partibus transmarinis detulit . . ."  
"Et etiam idem dominus rex præcepit quod dicto sigillo, quod sic de prædictis

partibus transmarinis delatum fuit extunc in regno suo Angliæ uteretur." (Rymer, p. 1141.)

<sup>c</sup> Vide p. 25. below.

and another document records the contrary exchange of the seal of absence for the seal of presence on his return<sup>d</sup>. Nothing in these documents, however, indicates the making of a new seal; and the last of them, which belongs to the return of the king, ten days after the peace of Bretigny, states that he delivered to the chancellor his great seal (F) which he had taken with him from England to France<sup>e</sup>, that the chancellor sealed certain documents with it, (as usual,) and delivered the other great seal (E) used in the king's absence, to the treasurer, to be kept in the treasury<sup>f</sup>.

In 1369 the treaty of Bretigny was set aside, and the king resumed the title and arms of King of France<sup>g</sup>. A memorandum in Rymer<sup>h</sup> sets this forth, and adds, that "the king of England and France caused to be brought to him at Westminster on the 11th of June, all those seals which were kept in his treasury, the circumscription of which had the words 'Edwardus Rex Anglie et Francie,' or 'Francie et Anglie;' that is to say, as well the seals for the rule of the kingdom of England, as those for the benches and for the exchequer, and for the office of the privy seal<sup>i</sup>. Of these he delivered to the venerable William, bishop of Winchester, his chancellor, two great seals, each in two pieces, one of which (E) contained the words 'Rex Anglie et Francie,' and on the other (F) 'Rex Francie et Anglie.' Also one seal in two pieces was delivered to John Knyvet, chief justice of the King's Bench; one seal in two pieces to Robert de Thorp, chief justice of the Common Bench; a third seal in two pieces to Master William de Askeby, archdeacon of Northampton, chancellor of the exchequer; and another in one piece, made for the office of privy seal, to Peter de Lacy, clerk of the privy seal<sup>k</sup>.

<sup>d</sup> Thus for example, on the 2nd of July, 1346, when the king was at the Isle of Wight ready for his voyage outwards, John de Oford his chancellor "liberavit magnum sigillum ipsius domini regis pro regimine regni Angliæ dum idem dominus rex infra idem regnum fuerit, deputatum . . . . et statim recepit quoddam aliud magnum sigillum regis pro regimine dicti regni Angliæ dum idem dominus rex extra dictum regnum fuerit ordinatum." Rymer, tom. iii. p. 85.

<sup>e</sup> "Magnum sigillum suum, pro regimine Angliæ ordinatum, quod secum à dicto regno Angliæ, ad dictas partes Franciæ deferri fecit." (Rymer, tom. iii. p. 494.)

<sup>f</sup> Ibid. p. 494.

<sup>g</sup> June 3.

<sup>h</sup> Rymer, vol. iii. p. 868. June 3, 1369.

<sup>i</sup> Although I have confined my remarks to the great seals, yet this document contains so curiously useful an enumeration of all the king's seals, that I have translated it nearly at length.

<sup>k</sup> "June 19, 1361. To John de Chycheester, a goldsmith of London, in money paid to him for making two silver seals for the privy seal of the Lord the king, 7l. 18s. 8d." (Devon, Issue Roll, p. 175.) This appears to belong to the seals made after the peace of Bretigny. The only other entry of this class for this reign, except those already given, is in 1356. "Aug. 2. To Will. de Morton, a goldsmith of London,

But that great seal (G) in two pieces, upon which 'Edwardus Rex Anglie, dominus Hibernie et Aquitanie' was inscribed, and *which was made in accordance with the peace (of Bretigny)* for the rule of England, was returned to the treasury, together with the four other seals for the benches, the exchequer, and privy seal office, which bore the same inscription, and which since that peace had always been used."

In 1371 Robert de Thorp was made chancellor, in the place of the bishop of Winchester who is recorded in the usual form<sup>1</sup> to have delivered the great seal (E<sup>m</sup>) to the king on the 14th of March, on Monday, and on the succeeding Wednesday the king delivered the said seal to Robert de Thorp. But on the 28th of March "the bishop of Winchester, late chancellor, delivered to the king at Westminster two great seals and two private seals", which the king lately used, and which had remained in the custody of the said bishop. The circumscription of the said seals were as follows; upon one of the great seals, (F), 'Edwardus Dei gratia Rex Francie et Anglie et dominus Hibernie'; and upon the other great seal, (G), 'Edwardus Dei Gratia, Rex Anglie dominus Hibernie et Aquitanie.' Also upon one of the said private seals, 'Secretum Edwardi Regis Francie et Anglie et dominus Hibernie,' and upon the other private seal, 'Secretum Edwardi Regis Anglie et dominus Hibernie et Aquitanie.' Then the king caused the said two great seals to be put into two leather purses sealed with white wax, and the two private seals into two linen bags sealed with red wax, each bearing the signet of the king and the seal of the aforesaid bishop, and delivered the four to his treasurer to be kept in his treasury<sup>o</sup>."

On June 29, 1372, Robert de Thorp died, and the great seal was given to John Knyvet<sup>2</sup>, and on January 11, 1377, he surrendered it to the bishop of St. David's. Upon the last occasion it is termed "the great seal for the *rule of England*<sup>3</sup>." And this is the last document in Rymer on this subject in the

in money paid to him for making a certain seal for the king's use, 3*l*." (p. 163.); which it is impossible to appropriate.

<sup>1</sup> "Liberavit magnum sigillum ejusdem regis." (Rymer, p. 911.)

<sup>2</sup> Why I have inserted E in this place will be explained below.

<sup>3</sup> "Duo magna sigilla et duo privata

sigilla quibus idem rex nuper utebatur et quæ in custodia prædicti episcopi, ex commissione regis remanserunt." (Rymer, p. 912.)

<sup>o</sup> Rymer, p. 912.

<sup>2</sup> Ibid. p. 951.

<sup>3</sup> Ibid. p. 1069.

reign of Edward III., with the exception of a short memorandum, which is not to our purpose<sup>r</sup>.

The above extracts from Rymer contain the history of the seals E, F, and G, and I have affixed the respective letters to them whenever they appear in the narrative; but the grounds upon which I have thus identified them remains to be explained. Seal G, "*which was made in accordance with the peace of Bretigny*," is the richest and handsomest of them all. It is engraved in Rymer as appended to a document dated July 19, 1362; and is also described by Wailly, and said by him to be employed for sealing a great number of acts relating to the treaty of Bretigny in 1360 and following years, which are preserved in the archives of France<sup>s</sup>. Its legend omits the title of France altogether; but differs in the latter half from those of the seals B C, which also omitted France; for B has "Dns Hybernie Dvx Aquitanie," C has "Dominus Hibernie et Dvx Aquitannie," but G has "Dns Hibernie et Acquitannie," omitting "Dvx;" and thus it is shewn that the great seal mentioned in the last page, which was delivered by the bishop of Winchester on the 28th of March, as one that had been laid aside but had been in his custody, was this Bretigny seal G, and not one of the other seals B or C, both of which also omitted France in their legends. It is true that the Bretigny seal was returned to the treasury on the 11th of June 1369, but it seems to have been afterwards taken out for some purpose or other not recorded, and put in possession of the chancellor. The same matrix, however, was again used by Edward III. in the latter years of his reign, with the new legend "Edwardus Dei gracia Rex Francie et Anglie et Dns. Hibernie." I am indebted to the politeness of Sir Frederick Madden for pointing out this fact to me, and for shewing me four impressions of the matrix in this state annexed to Harleian charters in the British Museum, the earliest of which is dated Feb. 18, 1374. As the document just quoted shews that the legend of this seal remained in its original state on March 28, 1371, the change must have been made between these two dates. Edward's immediate successors used the same matrix, with the simple substitution of "Ricardus" and "Henricus" for "Edwardus."

There remain only the seals E and F to be described.

<sup>r</sup> Rymer, p. 1077.

<sup>s</sup> Wailly, p. 114. Rymer, vol. iii. p. 667.

F is the seal of presence which the king brought with him from abroad on the 30th of November, 1340, and commanded that it should from henceforth be used in the kingdom of England<sup>1</sup>. Its history is accurately recorded by Rymer<sup>2</sup>, according to whom it regularly accompanied him in his different absences, until he finally returned on the 18th of May, 1360, after the peace of Bretigny; shortly after which it must have been put away to make room for the Bretigny seal, although this fact is not formally recorded. It is the first great seal of England in which tabernacle-work is introduced, and its design is therefore richer than the preceding ones. Sandford engraves an impression from a deed dated Westminster, May 2, 1341, a time when the king was in England. This identifies the impression in question with our seal F, and I have enumerated several other impressions in the Appendix, all of which correspond in the same way to his residence in England. Its legend is, "Edwardus Dei gracia Rex Francie et Anglie et Dominus Hibernie."

As to the seal E, I have not been able to discover any engraving or specimen of it. It was made for a seal of absence, and as such left behind by the king when he departed for Flanders on the 20th of June, 1340. When he returned he brought with him the seal of presence F, and the two continued to be used in their respective functions until they were both superseded by the Bretigny seal.

As E and F were undoubtedly the two great seals which were taken out of the treasury on the 11th of June, 1369, the document above quoted teaches us the curious fact that E had "Rex Anglie et Francie" in its legend, for as we know that F had "Francie et Anglie," E must be the other so named. And this in fact is all we know about the seal, for its design remains to be ascertained.

But a new mode of distinguishing the seals of presence and absence is thus explained, namely, by putting England first in the seal of absence, and France first in the seal of presence.

Moreover, as the document of the 28th of March, 1371<sup>3</sup>, shews by the legend, "Francie et Anglie," that seal F was one of those which the king had disused, it follows that the seal E, having "Anglie" first, and which was made for a seal

<sup>1</sup> P. 21 above.

<sup>2</sup> The exact periods during which the

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seals were used are given in the Appendix.

<sup>3</sup> P. 23. above.

of absence, was, after the resumption of the title of France in 1369, occasionally<sup>7</sup> used as a seal of presence for a few years, until the Bretigny seal, with its new legend, was substituted, as above explained. And perhaps now, instead of distinguishing the seals into seals of presence, which always accompanied the king, and seals of absence, which were used only during his absence, a new rule was tried, (which was afterwards observed by some of his successors<sup>8</sup>), namely, that the seals should be divided into those which were appropriated to English affairs, having "England" first in the legend, and those which were used for French affairs, and which had "France" put first in the legend.

Another curious question arises upon this occasion. Did Edward take seal F with him to Flanders from England at the same time that he left E behind, or did he get it made in Flanders? It makes its first appearance in the documents as the new seal which the king had brought with him from abroad. (Nov. 30, 1340). This question is of great interest for the history of art, for the tabernacle-work first appears in this seal; and can only be decided by discovering the seal E. If the latter has tabernacle-work, these two, E and F, of absence and presence, were probably made during his short stay in England; but if E resembles the designs of B and C, we must decide against the fact of the seal F belonging to the arts of our own country. This fact can only be ascertained by the discovery of some document sealed and dated during one of Edward's absences, and bearing the legend which has "Anglie et Francie." As such documents probably exist in the numerous depositories of records, private and public, I venture to request, through the medium of this Journal, that if possible the guardians of these treasures will ascertain the fact, and kindly communicate to me the desired information. A table at the end of this paper contains the dates of Edward's absences and other particulars.

The rich Bretigny seal, however, was probably made in England after his return, for he brought with him the old seal of presence F, and continued to use it for a little while,

<sup>7</sup> Occasionally only, for Wailly says that F occurs in a document in the archives of France, dated in 1372, and I have found impressions in Pembroke college dated 1369, 1371, and 1372.

<sup>8</sup> This distinction is mentioned by the

Benedictines, in their *Traité de Diplomatique*, t. iv. p. 212, and by Wailly. The previous distinction into seals of presence and absence, seems to have escaped notice hitherto.

probably until the complete ratification of the treaty. Thus time was given for the making of the seal.

I may add, that of these seven seals, Sandford engraves and assigns to Edward three, B, C, and F, only. Wailly describes A, B, C, D, F, and G, and is entirely unconscious of the existence of E, which is easily accounted for, for this seal was wholly confined to English affairs, and is only mentioned, as I have shewn, in Rymer's *Fœdera*, which Wailly apparently did not consult.

I will now endeavour to pursue the history of the succeeding seals.

Richard II. employed the Bretigny seal of his father, merely substituting in the same matrix, "Ricardus" for "Edwardus." Speed and Sandford in fact engrave this Bretigny seal as the seal of Richard, not being aware of its previous employment by Edward. In the Appendix I have quoted impressions from 4 R. II. to 21 R. II. Wailly, however, says, that Richard employed the two last seals of Edward, namely F and G; and F with "Ricardus" in the legend is engraved in the French "Tresor de Numismatique," (pl. viii.) Wailly adds that the seal G appears to have been exclusively used for acts dated from Calais. This of course is true only for the French archives, and it may be concluded that G was the seal for English affairs, and F generally for French affairs, although in both legends we find "Francie" before "Anglie." Rymer has abundant documents concerning the delivery of the seals from one chancellor to another, but they contain no information on this point. There is however a precept from Richard to the chancellor of Ireland in 1 R. II. (1377.) commanding him to change the circumscription of the great seal of his father Edward, and to put "Ricardus" in the place of "Edwardus<sup>a</sup>." A similar order to the Irish chancellor in the first year of Henry IV., commands him to erase "Ricardus" and insert "Henricus" in the great seal and other seals of that country<sup>b</sup>.

The legend of the Bretigny matrix appears therefore in four states; (No. 1.) as it was first engraved in 1360. omitting

<sup>a</sup> Rymer, tom. vii. p. 174. The new edition was stopped at the end of Edward III., and I must therefore quote from the old in future. "31 Jan. 4. R. 2. To William Geyton, the king's engraver in the tower of London, for alterations by him made as well on the great seal used in the chancery, as upon the king's seals used in the King's

Bench, Exchequer, and Common Bench at the commencement of the king's reign, 2l. 10s." Devon's Issue Roll, p. 214. This evidently refers to the substitution of one name for the other in the English seals, and is another case of the retardation of the payments.

<sup>b</sup> Rymer, tom. viii. p. 114.

France; (No. 2.) with "rex Francie" and "Edwardus;" (No. 3.) with "Ricardus;" (No. 4.) with "Henricus." In this fourth state it is called the seal of Henry IV. by Speed and Sandford. But Henry IV. also made a seal (I) which is the richest and largest of all the medieval seals of England. It is engraved by Speed and Sandford as the seal of Henry V., and therefore needs no minute description. However its distinguishing characteristics are that there are three vertical compartments of *equal* breadth on each side of the central one, and that the arms, which in all the other seals after D. inclusive are placed on shields, are in this seal placed on square banners sustained by guards. It has no less than eighteen figures including animals. Its legend contains "Anglie et Francie." Wailly was the first to assign it to Henry IV. on the authority of an impression, dated 1408, in the French archives. And I have found one in the archives of Corpus Christi college, dated 1409, (11 H. IV.,) which confirms this statement. This is the first English seal in which the fleurs-de-lis semée of France are changed for the three fleurs-de-lis; the latter appeared for the first time upon the French seal of Charles V., to which Wailly assigns the date 1364.

The seals of our three Henries (IV. V. VI.) are so mixed together that I must pursue the history of them all in Rymer to the end of Henry VI., before I can explain the whole of their devices.

In the 11 H. IV. one of the usual documents in Rymer recording the delivery of the great seal terms it the golden seal, "Magnum Sigillum Aureum," and the same phrase is used in 5 H. V.<sup>c</sup> But in the other similar documents before and after we find only "Magnum Sigillum" as usual. Immediately after the death of Henry V. it is recorded that the chancellor, bishop of Durham, delivered up the great Golden seal of the late king on the 28th of September, 1422, (1 H. VI.) which was finally deposited in the treasury on the 20th of November<sup>d</sup>. The bishop of Durham, however, was made chancellor to the new king and received the great seal<sup>e</sup> on the 17th

<sup>c</sup> Rymer, tom. viii. p. 616; xlix. p. 472. In the *Nouveau Traité de Diplomatie* we are told "that Henry V. took his seals with him to war. In the history of the House of Auvergne it is related that the Seigneur de Haucourt was made prisoner by the king of England in 1415, and having ob-

tained permission to return to France he recovered the seals of the English Chancery, which the English king had lost with many jewels at the battle of Agincourt." Tom. iv. p. 212.

<sup>d</sup> Rymer, tom. x. p. 253.

<sup>e</sup> *Ibid.*, p. 262.



November<sup>f</sup>. Upon his surrendering it in 1424, (2 H. VI.,) it is styled the Silver Seal, "*Magnum Sigillum Regis de Argento*." This "Silver Seal" again changed keepers in 1426<sup>h</sup>, when the bishop of London, John Kemp, was made chancellor. But it is also recorded that the treasurer, bishop of Bath and Wells, delivered the Golden great seal to the duke of Bedford, upon the 18th of March, 4 H. VI., (1426,) and that the duke gave it to the chancellor, the bishop of London. This golden seal had been apparently reserved in the treasury since the 20th of November, 1422<sup>i</sup>. John Kemp afterwards became archbishop of York, under which latter title he resigned his office on the 25th Feb., 1432, (10 H. VI.,) and delivered "two great seals, that is, one of gold and one of silver<sup>k</sup>." These two seals were given to the bishop of Bath, who in the usual form opened the bag containing the *silver seal* and sealed documents therewith. The silver seal therefore was still the one commonly employed for English affairs, and this is confirmed by a memorandum in 1433<sup>l</sup>, stating that as the bishop is about to leave England on certain negotiations, the great silver seal, "*Magnum Sigillum Regium de Argento*," is committed to the charge of the keeper of the rolls to use in his absence.

No fresh information to our purpose occurs until the 32 H. VI., (1454,) when upon the death of the archbishop of Canterbury, late chancellor, a wooden box locked and sealed was

<sup>f</sup> As there is some apparent confusion between the two documents just quoted, it may be as well to state their contents more minutely; the first document (Rymer, p. 253.) states that the golden seal of Henry V. was delivered by his late chancellor, the bishop of Durham, on the 28th Sep., and given into the custody of Simon Gaunsted, the keeper of the rolls, who accordingly sealed divers letters patent with it, and kept it until the 20th of November, when he delivered it up, and it was deposited in the treasury. The second document (Rymer, 262.) states that the great seal of Henry VI. had been delivered to Simon Gaunsted on the 28th of September, and by him surrendered to the bishop of Durham, the chancellor, on the 17th of November. There is an apparent ambiguity here, but two seals must be alluded to, although the making of a new one for Henry VI. is not mentioned, the series of documents not being complete. For the golden seal is distinctly said to have been delivered by Simon on the 20th of November, three

days after the great seal of the second document was by him delivered to the new chancellor, so that the latter seal was not the golden one, and was probably the silver seal which the same chancellor delivered up to the king in the following year. In the first parliament of H. VI. the bishop of London, chancellor of the late king in his duchy of Normandy, declares that he had delivered up the two great seals of the said king, namely, the one ordained for the said duchy to the duke of Bedford, and the other similar to his great seal of England to the king himself, at Windsor. "*deux Grandes Seals du dit Roi le piere, un pur le dit Duchee ordeine, et l'autre semblant a son grande Seal d'Engleterre.*" (Rot. Parl., vol. iv. p. 171.)

<sup>g</sup> Ibid. p. 340.

<sup>h</sup> Ibid. p. 353.

<sup>i</sup> Rot. Parl., vol. iv. p. 299.

<sup>k</sup> Rymer, p. 500. "*Duo Magna Sigilla ipsius Domini Regis videlicet unum de Auro et aliud de Argento.*"

<sup>l</sup> Ibid. p. 548.

delivered up, which had been in his custody as chancellor at the time of his death. This box contained *three great seals* of the king, to wit, one of gold, and two of silver, which were all given to the new chancellor, the earl of Salisbury. He took out the great seal of silver and sealed documents as usual<sup>m</sup>.

The next recorded delivery of the seals, Oct. 11, 35 H. VI., (1456,) describes the three more minutely, as "three royal seals in three leather bags, to wit, one great golden seal, another seal of silver of a large form, and a third seal of silver of a smaller form<sup>n</sup>," and the new chancellor seals his first document with the aforesaid silver seal of the large form.

Also the chancellor is said to be appointed to the safe custody of all the said seals, and to seal the proper documents therewith for the convenience of the king and of his kingdom, dominions, and people.

Finally, however, on the 25th July, 38 H. VI., 1460, in the bishop's palace at London, the three above-mentioned seals were delivered up to the unhappy king (then in the hands of the duke of York, immediately after the defeat at Northampton) and by him given to the bishop of Exeter, who returned to the king two of them, namely, one of gold, and one of silver, and kept the other, with which he sealed documents as usual<sup>o</sup>. And within eight months Edward IV. ascended the throne and Henry VI. took refuge in Scotland, probably taking the seals with him.

It now remains to identify the seals of the above history with the known matrices. A new distinction, however, is presented to us in the material of the seals, for we have a golden seal and silver seals. Henry IV. paid, in the first year of his reign, "to John Edmunds, citizen and goldsmith of London, for the price of 10lbs. weight of silver used in a great seal for the chancery, and for a white seal for the office of privy seal, made by the said John for the king's use, according to the form of a certain pattern remaining in possession of the same John, delivered to him by our lord the king aforesaid, 13*l.* 10*s.*"<sup>p</sup> But this king appears to have employed, as already stated, only two great seals, of which one was the old Bretigny matrix with "Francie et Anglie," and the other the

<sup>m</sup> Rymer, tom. xi. p. 344.

<sup>n</sup> "Tria Sigilla Regia in Tribus Bagis de Corio . . . unum videlicet magnum sigillum Aureum, ac aliud sigillum Argenteum de magna forma, et Tertium Sigillum Argen-

teum de minori forma." Rymer, tom. xi. p. 383.

<sup>o</sup> Rymer, tom. xi. p. 458.

<sup>p</sup> Devon, Issues of the Exch., p. 279, (Aug. 14, 1 H. IV. 1400.)

new large rich seal (I) described in the former page, having "Anglie et Francie." This new seal may therefore be identified with the seal made by John Edmunds, and was a *silver seal*. The *golden seal* must have been the old Bretigny matrix (which he also employed, according to Speed and Sandford). Henry V. is known to have used the same seals as his father, for the great rich seal is given to him alone, by Speed and Sandford, and Wailly tells us that the treaty of Troyes in the French archives is sealed with the seal which I have termed the Bretigny matrix (G, No. 4). By this treaty (May 21, 1420) Henry's style was changed from "Rex Francie" to "heres Regni Francie." The impression annexed to this treaty is so much defaced that Wailly was unable to ascertain whether the legend had been altered to this new style, which is adopted in the treaty itself. But this, however, was not necessarily the case, as the style of a seal and its document frequently differ. Rymer<sup>a</sup> furnishes a precept to the chancellor of the exchequer, commanding this alteration of style to be made in the seals which were in his custody, and therefore it is probable

<sup>a</sup> June 14, 8 H. V. "Mandamus quod . . . de Stilo sigilli nostri, in custodia vestra existentis hunc Dictionem *Francie* deleri & loco ejusdem istas Dictiones *Heres Regni Francie* vel *Heredis Regni Francie* secundum exigentiam Sigilli illius inprimi et inculpi faciat." Rymer, vol. ix. p. 915. Wailly indeed says that after this treaty Henry adopted another and plainer seal with this new style (p. 402), and this he asserts upon the authority of the Benedictines. (Nouveau Traité de Diplomatique, iv. 212.) Their expressions appear to me, however, ambiguous, and principally relating to the coins. For these coins see Ruding, 3rd Ed. p. 267, vol. i. The Benedictine editor, after describing them, merely adds, "Ce que nous disons ici des monnoies de Henri V. peut s'appliquer à ses sceaux." Until an impression of the great seal used from May 21, 8 H. V. to Oct. 21, 1 H. VI., is produced, we cannot tell whether a new matrix was used or an old one altered. I incline to believe that the golden matrix was altered, for then we get a very consistent history, as follows: (1.) The chancellor delivered a golden seal after the death of H. V., which was put away a month after the death of Charles VI. because its legend was wrong. (2.) The silver seal was taken into use, which had an unaltered legend.

It was ordered in the first parliament of

this reign, upon the occasion of the death of Charles VI., that in the seals of the king as well for England as in Ireland, Guyen, and Wales, this new style following shall be engraven, to wit, "Henricus Dei gratia Rex Francie et Anglie et Dn'us Hibernie." And that each of the king's officials who have the said seals in their keeping by virtue of their office, shall forthwith cause them to be altered. (Rot. Par. 1 H. VI. p. 171.) The following entry, from the smallness of the sum paid, may refer to these alterations, and not to the making of the new small silver seal (K) for France. "18 Oct. 2 H. VI. To John Bemess of London, goldsmith, in money paid to his own hands in discharge of 20s. which the present lord the king, with the advice and consent of his council, commanded to be paid to the said John for his labour, costs, and workmanship, in lately riding to the king's castle at Windsor, at his own costs, and there engraving the great seal of the said lord the king with the privy signet; and also for newly engraving an inscription around the king's privy-seal. By writ of privy seal 11." Devon's Issue Roll, p. 382. But the engraving of the new inscription is so distinctly stated in the last item, that the former appear to relate, after all, to the making of a new one. The question can only be settled by the discovery of an impression.

that the same was made in the great seals of England. An impression would settle this question. But this change of style was only employed for about two years, that is, to the death of Charles VI. of France in Oct. 21, 1422, (1 H. VI.,) and therefore impressions must be rare.

Henry VI. was by virtue of this treaty King of France from this death. The seal (K) universally given to him is totally unlike the English seals, and resembles the usual form of the seals of the French kings: its diameter is less, and in lieu of the English mounted figure on the obverse, we find, as in the French seals, a small counter seal as it is called, not quite an inch and a half in diameter. The legend is "*Henricus Dei gracia, Francorum et Anglie Rex.*" Now I have shewn from Rymer and the Rolls of Parliament, that one golden and two silver seals, of which one was a small one, were employed during this reign. The golden seal was kept in the treasury during the four first years. The silver seal was commonly used throughout. The small silver seal only appears after the loss of the French dominions in 1451. On the other hand, documents in the archives of the colleges of Caius and Corpus Christi, dated 3 H. VI.<sup>\*</sup> are sealed with (I), which I have already shewn to have been a silver seal. Many documents in the University, dated from 15 to 34 H. VI., are sealed with G, No. 4,<sup>\*</sup> already shewn to be a golden seal; and lastly the seal (K) commonly given to H. VI. is considerably smaller than the others, and must therefore be that designated in Rymer as "the lesser silver seal," which its design and the history indicate to have been appropriated to French affairs as long as the English retained a footing in France. It is true that the silver seal I, seems to have been commonly employed throughout this reign, but as the chancellor also had the custody of the golden one G, after 4 H. VI. there seems to be no reason why he should not have used it. I see no better

<sup>\*</sup> Other explanations may be proposed. For example, if the so called "Golden seal" be supposed of silver gilt, the seal (I) made of John Edmunds' silver may have been the golden seal, and then G, No. 4. will become the silver seal. This is perhaps more consistent with the evidences, for the historical documents shew that the silver seal was used throughout the reign of H. VI., and the dated impressions, that G. No. 4 was used. More examples, and

the identification of the "*heres Francie*" seal will settle this difficulty. I have some doubts whether the impressions of (I) quoted above as in 3 H. VI., do not really belong to 3 H. V. The difference of material, of gold and silver, seems to have been only a contrivance by which readily to distinguish the two great seals from each other.

<sup>\*</sup> Sandford, p. 286, quotes another impression, 23 H. VI.

mode of reconciling the historical statement, that a silver seal was used throughout the reign, and a golden one also given to the chancellor in the fourth year; with the evidence of dated impressions which shew that (I) was used in the third year, and (G) in the eighteenth and following year; than by supposing that I was the "silver seal" and that G was the "golden seal," and was occasionally used for English affairs in lieu of the silver one.

The remaining reigns will not detain us long, for Rymer contains no more information to the purpose.

Edward IV. began his reign with a new seal (H) made of gold, "*Magnum Sigillum de Auro factum*," his predecessor having carried off the old ones. This seal is an imitation of the Bretigny matrix, and is the same in the arrangement of the figures and shields. But the turrets of the canopies, instead of resting each on a trefoil arch, spring from three arches of equal height, and are each in two stories. Also the side guards have canopies in lieu of pent-houses. The legend has "*Anglie et Francie*." It is the only seal which Speed engraves for this king; and an impression dated 8 E. IV. in the treasury of Caius College, shews that it was used in the first part of his reign. Mr. Doubleday has also a cast of another seal (GG) of this monarch, which is a copy, in inferior workmanship, of the Bretigny No. 2, with the same legend, and differs only in some of the tracery of the panelling, and in having three fleurs-de-lis in the French arms. A specimen of this, dated 1 E. IV. is in Pembroke college. As the legend has "*Francie et Anglie*," this and H may have been a pair of seals made at the beginning of his reign.

Another pair of seals, of an entirely new design, are also due to Edward IV. The first (L) is much plainer than the preceding ones; it is divided into three broad compartments for the king and his shields, and two narrow ones at the edges for the guards as usual. The guards have no canopies, and the shield compartments, in lieu of a canopy, have only an ogee arch supporting a roof, with lead lines marked upon it, which indeed enables us at once to recognise this seal. The king has a projecting canopy. The legend has "*Anglie et Francie*."

Speed gave this seal to Edward V. Sandford<sup>a</sup> shewed it to belong to Edward IV., upon the authority of a dated ex-

<sup>t</sup> Rymer, tom. xi. p. 473.

<sup>a</sup> Sandford, p. 381.

ample in 22 E. IV. In Caius College I find three others, in the 15th, 17th, and 21st of the same reign. Edward V. however, seems to have also used it as well as Richard III., who merely substituted his name in the matrix for Edward's\*.

The remaining seal (M) of Edward IV. is of coarser execution, but resembles the former (L) in its general arrangement. The guards have an ogee arch over them; the roofs of the shield compartments are replaced by an arrangement of ogee panelling; slight panels are introduced at the back of the king, and the legend has "Francie et Anglie."

This seal is engraved in the French "*Tresor de Numismatique*," and is unnoticed by our English writers. Wailly, who assigns two seals "at least," to Edward IV., describes them as those which I have designated by H and M, but quotes no documents.

The last seems to have been used for the affairs of France, and as the dated examples of L all lie in the latter part of Edward's reign, it appears that it was used after his resumption of the throne in 1471 (11 E. IV.) Did he lose his first seals by his hasty flight in the previous year, and get L made on the continent to bring back with him? Again I repeat, dated examples can only answer this question.

There exists a small seal (N) which is engraved in the French "*Tresor de Numismatique*," and is by the editors assigned to Henry VI., but by Wailly, who describes it, to Henry VII., no dated impression being quoted. Its diameter is small, being the same as that of the small silver seal (K) of Henry VI., and like that it has the small French counter seal, instead of the horseman of our obverse. Its design is imitated from the L and M of Edward IV., but the lateral guards are removed, leaving no figures upon the seal except the king and his lions. Thus the eighteen figures of Henry the Fourth's great seal (I) have dwindled down to three; the back ground of the seal is diapered or powdered with fleurs-de-lis on the left half where the arms of France alone occupy the shield, and with roses on the right half, where France and England quarterly are on the shield. The canopies and their turrets are in a heavy late style, and the legend has "Francie et Anglie."

\* Sandford's engraving of Richard's seal introduces roses only in the shield compartments, instead of the alternate sun and rose of Edward. But from the authority

of casts by Mr. Doubleday, of the two seals in question, they appear both to have had the alternate sun and rose. (Vide Sandford, pp. 353, 354.)

Henry VII. made a copy of Edward's seal (M) so close, that it requires a comparison of the two impressions to detect the difference; however, Edward's has the "rose en soleil," beneath his footstool, and Henry VIIth's a rose on its stalk. The former legend has "frâcie et anglie," and the words are separated by fleurs-de-lis. The latter has "anglie et francie," the words being also separated by common colons. Henry the VIIIth used the same matrix, adding according to Wailly (p. 116.) a great fleur-de-lis before the horse's head on the right side of the obverse, and different dated specimens exist in the French archives up to 15 Apr. 1533. (24 H. VIII.) Impressions in the archives of Caius College and Catharine Hall, shew that a lion was also added on the left side. After the title of Defender of the Faith was conferred on him in 1521, he adopted a seal of a new and handsome design, which is described but not engraved by Sandford, (p. 449,) but of which a figure occurs in the "Tresor de Numismatique."

Lastly, the title of "Head of the Church," conferred on him in 1534, and that of "King of Ireland" in 1541, produced a seal which is remarkable for being designed in the style of Francis I., thus for the first time abandoning the pointed style of architecture. But as my object is solely to illustrate the latter, I may here close my remarks.

I am perfectly aware that in the above conjectural history, for it deserves no better name, I have sometimes been compelled to make assertions upon slight grounds. But be it remembered, I do not profess to write a complete history, but merely by directing attention to the interest of the subject, to shew how much remains to be ascertained.

The safest data upon which to proceed are the dated impressions of the seals. Let me conclude, therefore, by requesting, that those members of the Association who have access to collections of documents, whether college or cathedral treasuries, private or public libraries, or depositories of title deeds, will kindly forward lists of their mediæval great seals, only mentioning the type of each seal, and the date of its document, to the editors of the Journal, or better perhaps to myself individually, and thus in a short time such a mass of evidence will be brought to bear upon the subject, that the ambiguities will disappear.

The principal points for investigation are—the design of Edward IIIrd's seal (E.)—the seal of Henry V., which bore the

style "heres Francie."—the periods of Edward IVth's seals—the periods and complete identification of the gold and silver seals of Henry VI.

I will conclude with an Appendix containing tabular lists of the different matrices, which have formed the subject of the above paper.

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In the following table of the matrices I have not attempted to describe the several designs minutely, but merely to point out their distinctive characteristics. Every matrix has a different letter of the alphabet given to it, as in the paper. When the legend only has been altered, or some addition made to the design, the same letter is employed for the matrix in its several states, which are termed No. 1, No. 2. A mere copy is indicated by doubling the letter of the original, as MM copied from M. I have also given references to engravings, but the casts of the great seals, which Mr. Doubleday has on sale, are much more useful for identifying the seals than engravings. Dates and lists of impressions, as far as I at present know, or have seen them, are added for each. The first seal of Edward III., however, is so well known in all its states, that I have not inserted it. It was originally copied by Edward I. from the second seal of Henry III., which he adopted in A.D. 1259; and as this design remained in use till 1327, without following the changes of architectural style during that period, it will not assist our present purpose. B, the second seal of Edward III., is the first architectural seal, and with this, therefore, my table begins. The legends are very useful for identifying the seals, and their minute variations and abbreviations are therefore carefully preserved. The original date and duration of each matrix, when known, is added to its distinctive letter. The works referred to are as follows, and the abbreviated reference is appended to each in a parenthesis:—Speed's History of Great Britaine. 1650. (Sp.)—Sandford's Genealogical History of the Kings of England. 1677. (San.)—Tresor de Numismatique et de Glyptique, Sceaux des Rois et Reines d' Angleterre, et de France. *Par.* 1834-5. (Tres.)—Wailly, Elements de Paléographie. (references are all to the second vol.) *Par.* 1838. (Wa.)—Knight's Pictorial History of England. 1837-9. (P. H.)—Rymer's Fœdera, new edition. (Rym.)—Devon. F. Issues of the Exchequer. 1837. (Devon's Issue Roll).—Under the head of *impressions* I have referred to the seals preserved in the Archives that I have been kindly permitted to inspect.



TABLE I.

*A List of the several Matrices of the Great Seals of England,  
from Edward III. to Henry VIII. inclusive.*

**B.** Published Oct. 4, 1 E. III. (1327), taken to Flanders, July 14, 1338.  
(Diam.  $4\frac{1}{8}$  in.)

King's throne, has four pinnacles and an ogee arch over head; a fleur-de-lis on each side.

EDWARDUS DEI GRACIA REX ANGLIE DNS HYBERNIE DUX AQUITANIE.

*Engravings.* Sp. 577. San. 123. Rym. iii. 1. Tres. vi. 1.

*Impressions.* 1 E. III. 4 E. III. 8 E. III. (Brit. Mus.) 7 E. III. (Durham). 8 E. III. (Sandford). 5 E. III. (Wailly). 9 E. III. 10 E. III. (Ely).

**C.** Published July 10, 12 E. III. (1338), as a seal of absence. Used to Feb. 21, 1340. (Diam.  $4\frac{1}{8}$  in.)

King's throne, with four pinnacles, no arch, three lions on each side.

+ EDWARDUS : DEI : GRACIA : REX : ANGLIE : DOMINUS : HIBERNIE : ET :  
DUX AQUITANNIE.

*Engravings.* San. 122. Rym. ii. 683. Tres. vi. 2.

*Impressions.* Sep. 20, 13 E. III. (Sandford, 157).

**D.** From Feb. 8, 14 E. III. (1340). Published in England Feb. 21, 1340. Broken Jun. 20, 1340. (Diam.  $4\frac{1}{8}$  in.)

King on throne, flanked by two towers, and having a triple canopy over his head, supported by four slender pillars; the whole of the most clumsy design; the lions hitherto under his feet now sit one on each side, and are very large: a shield of arms of France and England quarterly is suspended from each tower by a rude hook and loop.

EDWARDUS : DEI : GRACIA : REX : FRANCIE : ET : ANGLIE : DNS :  
HYBERNIE : ET : DUX : AQUITANIE.

*Engravings.* Tres. (Sceaux de France) ix.

*Impressions.* Ipswich, June 8, 14 E. III. (Lancaster Duchy. Archæologia, xxvi. p. 461.)

**E.** Used alternately with F, as follows.

Design unknown.

EDWARDUS DEI GRACIA REX ANGLIE ET FRANCIE ET DOMINUS HIBERNIE.

**F.** Used in England as follows, alternately with E and G. (Diam.  $4\frac{1}{8}$  in.)  
(June 22, 14 E. III.) E (Dec. 1, 14 E. III.) F (Oct. 4, 16 E. III.) E.  
(Mar. 4, 17 E. III.) F (July 3, 19 E. III.) E (July 30, 19 E. III.) F  
(July 2, 20 E. III.) E (Oct. 15, 21 E. III.) F (Oct. 29, 22 E. III.) E  
(Nov. 17, 22 E. III.) F (Oct. 14, 33 E. III.) E (May 19, 34 E. III.) F for

a short time, then G to (June 3, 43 E. III.) E and F (47 E. III.?) then G No. 2 to end of the reign<sup>7</sup>.

King on throne, rich triple canopy over his head, and seven compartments of tracery panelling behind, lions on each side and a shield quartering France and England suspended under a pointed arch.

.+ : EDWARDUS : DEI : GRACIA : REX : FRANCIE | ET : ANGLIE : ET :  
DOMINUS : HIBERNIE : :

N.B. The vertical line that divides this and the following legends in the middle, marks the place where the ornamental corbel cuts the legend of the actual seal.

*Engravings.* Sp. 584. San. 124. Rym. iii. 597. Tres. vii. 1.

*Impressions.* 15 E. III. (Sandford, 157). May 20, 20 E. III. (Durham). Feb. 14, 22 E. III. (Brit. Mus.) Jan. 28, 22 E. III. (Caius Coll.) 25 E. III. (Wailly, 113). 26 E. III. (Caius). 28 E. III. 29 E. III. (C.C.C.\*) also 32, 43, 45 and 46 E. III. (Pembroke) and many others.

**F. No. 2.** Apparently by Richard II. for French affairs.

RICARDUS, &c. . . . .

*Engraving.* Tres. viii. 1.

*Impressions.* None quoted.

**G.** The Bretigny matrix, used from about May 20, 34 E. III. (1360) to June 3, 43 E. III. (1369). (Diam. 4½ in.)

Tabernacle-work divides the seal into three large compartments and four narrow compartments alternately; king in the centre on throne, with lions seated on each side, a large corbel below, St. George and the Virgin Mary on each side of him in the narrow compartments, then the shields of arms as before suspended in the large compartments, and lastly two warriors or guards in the small outside compartments.

Edwardus : Dei : Gracia : Rex : An | glie : Dns : Hibernie : et : Aquitannie :

*Engravings.* Rymer, iii. 667.

*Impressions.* 34 E. III. (Wailly, 114). 36 E. III. (Rymer, ii. 667). 38 E. III. (C.C.C.) 42 E. III. (Ely). 45 E. III. alluded to (Rymer, 951).

**G. No. 2.** From about 47 E. III. to end of his reign.

† Edwardus : Dei : Gracia : Rex : f | rancie : et : Anglie : et : Dns : Hibernie

*Impressions.* Feb. 18, 48 E. III. 48 E. III. 49 E. III. 51 E. III. (Harleian charters, Br. Mus.). 49 E. III. (Durham). 47 E. III. (C.C.C.)

**G. No. 3.** Reign of Richard II.

† Ricardus : &c. . . .

*Engravings.* Sp. 603. San. 190. Tres. vii. 2. P. H. i. 781.

<sup>7</sup> The pages of Rymer that furnish the authority for the above dates are vol. ii. 1129, 1141, 1212, 1220; vol. iii. 50, 53, 85,

139, 177, 452, 494, 868.

\* i. e. Corpus Christi College.

*Impressions.* 4 R. II. (C.C.C.) 16 R. II. 17 R. II. (Caius Coll.) 21 R. II. (Ely).

**G. No. 4.** Altered from the last by H. IV. Used to the end of H. VI. (1461).

† *Henricus* : &c. . . .

*Engravings.* Sp. 623. San. 238. Tres. viii. 3. P. H. ii. 5.

*Impressions.* 2 H. IV. (Pembroke). Treaty of Troyes, May 21, 8 H. V. (Wailly, 402). July 29, 23 H. VI. (Sandford, 286). 18 H. VI. 27 H. VI. 34 H. VI. (C.C.C.) Also 15, 18, 24, 25 and 30, H. VI. (Pembroke).

**GG.** A copy of the above, by Edward IV. Arms of France have three fleurs-de-lis.

*Edwardus* : *Dei* : *Gracia* : *Rex* : f | *rancie* : *et* : *Anglie* : *et* : *Dns* : *Hibernie*

*Engravings.* None. (Mr. Doubleday has a cast.)

*Impressions.* July 29, 1 E. IV. (Pembroke).

**H.** (A golden seal) from Mar. 10, 1 E. IV. (1461) to 10 E. IV. (1470)? Diam. 4½.

An imitation of the Bretigny seal G. High turrets in two stories substituted for the canopies resting each on a trefoil arch, which characterize the original. The guards at the side also have turreted canopies in lieu of pent-houses. The turrets of the shield compartments rise into the annulus of the legend, and thus contract it.

*Edwardus* : *Dei* : *Gra* : *Rex* : An | *glie* : & : *francie* : & : *Dns* : *Hibernie*

*Engravings.* Sp. 686. Tres. x. 2. P. H. ii. 99.

*Impressions.* 4 E. IV. (Pembroke). 8 E. IV. (Caius Coll.)

**I.** From 1 H. IV. (1399) to about 3 H. VI. (1425.)? Diam. 4½ in.

Large rich seal full of figures. Arms on banners instead of shields, as in all the other seals.

*Henricus* § *Dei* § *gra* § *Rex* § *Anglie* | § *et* § *francie* § *et* § *Dns* § *Hibernie*

*Engravings.* Sp. 635. San. 239. Tres. ix. Wa. pl. T. P. H. ii. 24.

*Impressions.* A.D. 1408. 9-10 H. IV. (Wailly, 373). 11 H. IV. (C.C.C.) 12 H. IV. (Pembroke). 3 H. V. or VI. (Caius and C.C.C.)

**J.** From the treaty of Troyes, May 21, 8 H. V. (1420) to the death of Charles VI. Oct. 21, 1 H. VI. (1422.) Design unknown.

*Henricus. Dei gracia Rex Anglie heres Regni francie et Dns Hibernie*

**K.** (The lesser silver great seal). Employed probably in France from 1 H. VI. to 29 H. VI. (Diam. 3½ in., counter seal 1¼.)

Seal in imitation of the royal seal of France.

× *HENRICUS* : *DEI* : *GRACIA* | *FRANCORUM ET ANGLIE* : *REX*.

*Engravings.* Sp. 662. San. 240. Tres. (Sceaux de France xi. 3.) P. H. ii. 53.

*Impressions.* None quoted.

**L.** From 11 E. IV. 1471? to end of the reign of E. V. (Diam.  $4\frac{1}{8}$  in.)  
+ EDWARDUS • DEI • GRACIA • REX • ANGLIE • ET • FRANCIE • ET • DOMINUS • HIBERNIE

Characterized by the lead roofs of the houses over the shields, words of the legend separated by roses.

*Engravings.* Sp. 705. San. 353. Tres. xii. 1. P. H. ii. 117.

*Impressions.* 22 E. IV. (Sandford). 15 E. IV. 17 E. IV. 21 E. IV. (Caius). 20 E. IV. (Pembroke.)

**L. No. 2.** Reign of Richard III.

RICARDUS • R. ....

*Engravings.* Sp. 722. San. 354. Tres. xii. 2. P. H. 123.

*Impressions.* None quoted.

**M.** Reign of Edward IV., probably for French affairs. (Diam.  $4\frac{1}{2}$  in.)

+ EDWARDUS † DEI † GRA † REX † FRANCIE † ET † ANGLIE † ET † DOMINUS † HIBERNIE :

Similar to the last in general arrangement. But the lead roofs are replaced by flat high tracery-work. This is the only seal in which the lions are placed in the shield compartments. The words of the legend are separated by fleurs-de-lis, and this seal, as well as the last, is surrounded by a deep rising border studded with small roses.

*Engraving.* Tres. xi. 1.

*Impressions.* None quoted.

**MM.** Reign of Henry VII. (Diam.  $4\frac{1}{8}$  in.)

Copied from the last, but the words of the legend are separated by common colons, and the legend has "Anglie et Francie." Below, the rose on a branch is substituted for the rose en soleil.

HENRICUS : DEI : GRA : REX : ANGLIE : | : & : FRANCIE : & : DOMINUS : HIBERNIE :

*Engravings.* Sp. 739. San. 426. Tres. xiii. 1. P. H. ii. 281.

*Impressions.* 17 H. VII. (Caius.)

**MM. No. 2.** From 1 H. VIII. to about 24 H. VIII. (1532.)

On the obverse side a lion is added on the left side, and a fleur-de-lis on the right.

*Impressions.* 15 Ap. 24. H. VIII. (Wa. 116). 1 H. VIII. (Caius and Pembroke). 4 H. VIII. (Cath. Hall and Pembroke).

**N.** Probably by Henry VII. in France. (Diam.  $3\frac{1}{8}$  in., counter-seal  $1\frac{1}{8}$  in.)

HENRICUS : DEI : GRACIE : REX : | FRANCIE ET ANGLIE ET BAS HIBE

*Engraving.* Tres. x. 1.

*Impressions.* None quoted.

**O.** From 13 H. VIII. or 23 H. VIII. to about 33 H. VIII. (Diam.  $4\frac{1}{8}$  in.)

Lateral shields within garters. Legend words separated by alternate roses and fleurs-de-lis.

HENRICVS † OCTAV' • DEI † GRA • ANGLIE † ET • FRANCIE † REX • FIDEI †  
DEFENSOR • ET † DOMIN • HIBERNIE

*Engraving.* Tres. xiii. 2.

*Impressions.* Feb. 27, 23 H. VIII. (Cath. Hall.) 24 H. VIII. (Wa. 116.)  
26 H. VIII. (C.C.C.) 29 H. VIII. (Caius Coll.)

*P.* From about 33 H. VIII. (1341) to the end of his reign. (Diam.  $4\frac{1}{8}$  in.)

Pointed architecture abandoned for the first time in the great seals.

HENRIC' OCTAVS · DEI · GRATIA · ANGLIE · FRANCIE · ET · HIBERNIE ·  
REX · FIDEI · DEFESOR · ET · I · TERA · ECCLESIE · AGLICANE · ET ·  
HIBERNICE SVPREMVCAPTV

*Engravings.* Sp. 765. San. 427. Tres. xiv. 1. P. H. 319.

TABLE II.

*Matrices used by the succeeding Kings.*

Kings.	Legend.			When first used.
	Anglie alone.	Francie et Anglie.	Anglie et Francie.	
Edward III.	B ..... C .....  G ..... G. No. 2.	..... ..... D ..... F ..... ..... G. No. 2.	..... ..... E ..... ..... .....	Oct. 4, 1 E. III. (1327.) July 10, 12 E. III. (1338.) Feb. 8, 14 E. III. (1340.) June 22, 14 E. III. (1340.) Dec. 1, 14 E. III. (1340.) May, 34 E. III. (1360.) 46 E. III.
Richard II.		G. No. 3. F. No. 2.		
Henry IV.		G. No. 4.	I	1 H. IV. (1399.)
Henry V.		G. No. 4.	I ..... J ..... J	{ After May 21, 8 H. V. (1420.) { Legend, "heres. Francie."
Henry VI.		G. No. 4. K	I? K	1 H. VI. (1422.)
Edward IV.		H ..... L ..... L No. 2.	GG ..... M..... N	1 E. IV. to 10 E. 4? (1470.) 11 E. IV. to end of reign.
Richard III.		L No. 2.		
Henry VII.		MM	N	1 H. VII. (1485.)
Henry VIII.		O ..... P	N ..... .....	13 or 23 H. VIII. (1532.) 33 H. VIII. (1541.)

## ROMAN VILLA, DISCOVERED AT BISLEY, GLOUCESTERSHIRE,

BY THOMAS BAKER, ESQ., OF WATERCOMBE HOUSE.

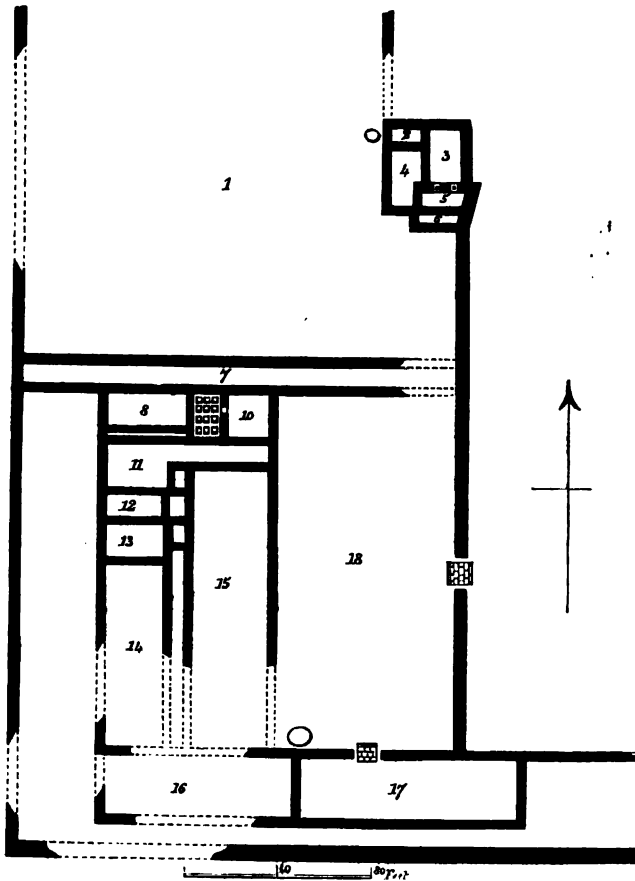
IN a field called the Church piece, near Lilly-Horn, adjoining the highway from Oakridge Common to Bisley, near Lilly Gate, the vestiges of a Roman structure of considerable extent have been brought to light. The land belongs to Frampton's place in the parish of Bisley, in the county of Gloucester, and is the property of Mr. Thomas Baker, of Watercombe House. The excavations, commenced under his direction, had not proceeded far, before an extensive range of chambers was exposed to view, the communications of which one with another were distinctly marked, and in some places were to be seen the supports and bases of tessellated floors, although no fragments of the tesserae were found. These chambers were bounded on one side by a wall of great thickness, but the limits of the whole villa have not yet been ascertained. The bricks used in this construction were mostly from seven to ten inches square, and one inch in thickness; the greater part of them were marked in Roman capitals TPFA, impressed on the surface. Hexagonal tiles, in which were found inserted the iron nails by which they had been fastened, oyster shells in abundance, fragments of red and coloured glazed pottery, ornamented with a variety of figures, portions of glass, many little implements of brass, such as tweezers, &c., the root of a stag's horn, of unusually large size, sawed off at the ends, a quantity of bones of stags, sheep, and other animals, two knives, part of an adze, and other articles, have been found; one of the knives had a blade of somewhat remarkable fashion, measuring 5 in. in length, 2 in. broad at the haft, and gradually tapering to the point.

At the south-west angle of the space numbered 18 in the plan, at the spot marked by a circle, there was found, not more than six inches below the surface, a round earthen pot, which contained a globular mass of metal; this mass was found to consist of a conglomerate of coins, to the number of 1,223. Some of these have been preserved in the state of cohesion in which they were found, and the whole form nearly a complete series of second and third brass, mostly in the best preservation, from the reigns of Valerian to Diocletian inclusively, comprehending the usurpers in Britain, or elsewhere, who are not usually reckoned in the imperial list.

ROMAN VILLA, DISCOVERED AT BISLEY, GLOUCESTERSHIRE. 43

	A.D.	Coins.		A.D.	Coins.
Valerianus, died ..	267	2	Tacitus, died . . . .	276	35
Postumus . . . . .	267	19	Florianus . . . . .	276	2
Marius . . . . .	268	5	Carus . . . . .	283	1
Gallienus . . . . .	268	29	Numerianus . . . . .	284	2
Salonina . . . . .	268	5	Carinus . . . . .	285	1
Victorinus . . . . .	268	353	Carausius . . . . .	294	7
Quintillus . . . . .	270	6	Allectus . . . . .	297	1
Claudius . . . . .	270	34	Maximian . . . . .	310	2
Probus . . . . .	272	73	Diocletian . . . . .	313	6
Tetricus . . . . .	273	629			
Aurelianus . . . . .	275	9			1223
Severina . . . . .	275	2			

The subjoined plan exhibits the position of the various chambers which have been discovered.

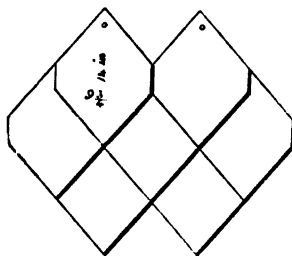


In many places in the part of the field marked 1, foundation walls have been found, about six or eight inches below

the surface, on sounding the ground with an iron bar. The following are the measurements of the various chambers: No. 2, 6ft. 9in., by 13ft.; No. 3, 24ft. 6in., by 13ft.; No. 4, 24ft. 6in., by 13ft.; No. 5, 6ft. 9in., by 15ft. 6in.; No. 6, 2ft. 6in., by 16ft. 6in. The long passage, No. 7, measures about 7ft. in width; No. 8, 15ft., by 38ft. The adjoining chamber, which measures 18ft. 6in., by 12ft., appears to have been a hypocaust, the fireplace being on the eastern side, as marked on the plan. No. 10, 18ft. 6in., by 19ft.; No. 11, 19ft. 6in., by 29ft. 6in., with a narrow space or passage running from it eastward, measuring in width 8ft. 6in.; No. 12, 9ft. by 26ft. 6in.; No. 13, 15ft. by 28ft. 3in. All the rooms in this part of the building, with the exception of the hypocaust, and adjoining chamber, No. 10, were not cleared out; the foundation walls were merely traced by removing the soil from them. The space No. 18 measures 153ft. by 77ft. 6in. It was in the south-western angle of this portion of the building that the discovery of the coins was made; the earthen vessel which contained them was found in a pit, marked on the plan, which had been filled up with small stones. Between the chambers 16 and 17, and the exterior wall, there appears to have been a passage, or open space, 9ft. wide; the boundary wall on the southern side, measures 5ft., and that on the western side, only 4ft. in thickness.

For the preservation of the remains which were brought to light in the recent excavations, as detailed in the present account, a building has been erected in the garden of Watercombe House, constructed with the Roman materials found in the Church piece, such as stone, brick, tile, &c. Two bases which were found in the chamber, marked 3 in the plan, measuring 22 inches square, and 14 inches deep, with a mortise 6 inches square, and 4 inches deep, have been placed at the two front angles, as quoins. The building is covered with the hexagonal tiles, exactly as they were found, and in the form and manner in which the Romans, as it is conjectured, used them to form a covering for their buildings. These tiles measure 14 in. by 9½.

Lewis, in his *Topographical Dictionary*, mentions that at Lilly House, near the town of Bisley, a vaulted chamber was discovered, with several apartments, having





tesselated pavements, and niches in the walls. Some other relics of antiquity, supposed to be Roman, have also been found at Custom Scrubs, another adjacent hamlet. These relics of Roman times were in the possession of Sir Paul Baghott, at the Manor House, Lyppiatt, and are now at Watercombe House. Fosbroke mentions, that at Custom Scrubs, in the parish of Bisley, a votive bas relief was discovered, bearing the inscription MARTI OLLUDIO; and also other Roman antiquities, which are preserved at the Manor House; drawings of them were made by Samuel Lysons. These Roman antiquities were found in the course of excavations which were made in the year 1802.

On September 14th, 1844, whilst the labourers employed in the railway works were digging at the mouth of Sapperton tunnel, they found a human skeleton imbedded in the earth at a depth of about 15 inches, and by its side were discovered seventy Roman coins. The spot is about a mile from a place called the Lark's Bush, in the hamlet of Frampton, where a large quantity of Roman coins have been found. Thirty-six of the seventy coins were obtained by Mr. Baker; they consist of the coins of the following emperors: Gallienus, Victorinus, Tetricus senior, Quintillus, Carausius, and Allectus, and the Empress Salonina.

## GOLD FIBULA, FOUND AT ODIHAM, HAMPSHIRE.

[Communicated to the annual meeting at Canterbury, September 13, 1844.]



AMONGST the ancient ornaments preserved in the British Museum is a fibula of gold, which was found in a garden at Odiham, in Hampshire; the circumstances of the discovery have not been stated. Its cruciform appearance, and some peculiarities in its workmanship, first gave rise to the supposition that it might be a Saxon ornament, but there is much greater reason for conjecturing it to be of very late Roman workmanship.

Bronze fibulæ of the same shape, found with Roman remains in the vicinity of Boulogne, are preserved in the museum of that town; and Mr. Charles Roach Smith possesses, in his collection of antiquities, a similar fibula, which was discovered in the city of London.

In a series of plates, published by Richot, representing antiquities found at the Châtelet, in France, (Plate 42),\* a similar buckle is figured, and the Count Caylus, in his *Recueil d'Antiquités*, tom. i. plate 94. fig. 8. gives a representation of a bronze fibula which is precisely similar to the one discovered at Odiham; it was found in an ancient place of burial at Anières, on the banks of the Seine, opposite Clichy-la-garenne, with a quantity of coins. This fibula bears the following legend, inscribed on either side of the curved part, DOMINE. MARTI. VIVAS. VTERE. FELIX. or FELEX. The form of the letters, the errors in spelling these words, and especially the

\* The Châtelet is a hill-fortress situated on the Marne, between St. Dizier and Joinville, in Champagne, supposed to have been a Gaulish, and Roman town; exca-

uations were made there in 1772, by Monsieur Grignon. The plates above mentioned were designed and engraved by Poisson, in 1791.

title *DOMINUS*, appear to authorize the supposition that this fibula may have been a work of the fourth or fifth century. It may deserve notice that two were discovered together on this occasion, precisely similar in form and size, one only of them bore an inscription. Unfortunately the coins found at Anières could not be deciphered. The great prevalence of gold as a material during the Celtic period, for the formation of objects of personal adornment, leads us to conjecture that the Odiham buckle may be an Anglo-Roman or Celto-Roman work of art.

Although in poetic descriptions golden fibulæ are mentioned at the best period of the history of Rome, some restriction appears to have directed their use. At the period of the civil war<sup>b</sup> Brutus reproaches his military tribunes with using these ornaments, thereby indirectly implying that fibulæ of this precious metal were considered as a token of effeminacy. They appear, however, to have been bestowed on the equites, as a reward for valour<sup>c</sup>, and they were, probably, at an early period, the decorations of females, their use being derived from the more refined and artistic Etruscans. The early fibulæ were of bronze, and the military generally were restricted to the wearing of silver, gold fibulæ being only allowed to the tribunes. Valerian commanded Zosimio the procurator of Syria to present to Claudius II., when military tribune, two fibulæ of silver gilded, and one of gold, as an extra donative<sup>d</sup>, and Aurelian conceded to the common soldiers the permission of wearing gold fibulæ<sup>e</sup>. From this period their use may be traced under the Byzantine empire till the Saxon times, although but few Saxon ornaments formed of gold have been found. They seem, however, to have been commonly used at the time of Edward the Confessor.

The form of the ornament found at Odiham does not resemble that which fastened the abolla or the paludamentum, which is circular, and the buckles represented in Anglo-Saxon MSS. are of the same shape. It equally differs from the ordinary shape of Roman fibulæ.

SAMUEL BIRCH.

<sup>b</sup> Plin. 33. xii. Lemaire. Paris, 1831. c. 14.

<sup>c</sup> Livy, b. xxxix. 31.

<sup>d</sup> Hist. Aug. Script. Pollio, vit. Claud.

<sup>e</sup> Ibid. Vopisc. vit. Aur. c. 46.



## THE LEGEND OF SAINT WERSTAN,

AND THE FIRST CHRISTIAN ESTABLISHMENT AT GREAT MALVERN.

ON the northern side of the choir of the ancient priory church of Great Malvern, in Worcestershire, three large windows, which compose the clerestory, still exhibit, in the original arrangement, a very interesting series of subjects taken from sacred as well as legendary history. These windows consist of four lights, which are divided into two almost equal stories by a transom; and the painted glass with which they are still, in great part, filled, appears never to have been re-leaded or disturbed, although in its present fractured and decaying condition, it greatly needs some judicious measures which might preserve it from further injuries. The window which is nearest to the northern transept, and most remote from the eastern end of the church, presents a very curious series of subjects, and of some of these it is proposed to offer to our readers a detailed description. They illustrate the origin of a Christian establishment in the wild woodland district, which, at an early period, contributed to render the hill country of Worcestershire an almost impenetrable fastness, and boundary towards the marches of Wales. It was by a very small beginning that Christianity found an entrance into this savage country, but the primitive introduction of Christian worship, to which it will be my endeavour to draw the attention of our readers, ultimately led the way to the foundation of an extensive religious establishment, the Benedictine monastery, which, although considered as a cell to Westminster, occupied in this country a very important position. An interesting evidence of the beneficial tendency of a monastic institution, situated, as was the priory of Great Malvern, in a remote and inaccessible district, is afforded by the letter of remonstrance, addressed by the pious Latimer, then bishop of Worcester, entreating that an exception might be made in its favour, at the time of the general dissolution of religious houses\*.

The documentary evidences, chartularies, and records, which might have thrown light on the early history of Great Malvern, have either been destroyed, or yet remain stored away in concealment, amongst the unexamined muniments of some ancient family. Some fortunate research may here-

\* Cott. MS. Cleop. E. iv. f. 264: printed in new edit. *Monast. Ang.* iii. 450.

after bring to light these ancient memorials ; at the present time little is known even of its later history, and the legend of the circumstances under which, in Anglo-Saxon times, the first Christian establishment was here made, is recorded only on the shattered and perishable glass, which has escaped from the successive injuries of four centuries. The priory church of Great Malvern was erected by the hermit Aldwin, according to Leland's statement, about the year 1084 ; the Annals of Worcester give the year 1085 as the date of the foundation. Some portions of the original fabric still exist ; the short massive piers of the nave, and a few details of early Norman character, are, doubtless, to be attributed to that period. It appears by the Confirmation charter of Henry I., dated 1127, that the monks of Great Malvern then held, by grant from Edward the Confessor, certain possessions which had been augmented by the Conqueror ; but there is no evidence that, previously to the Conquest, any regular monastic institution had been there established. The evidence which was given by the prior, in the year 1319, may be received as grounded, not merely on tradition, but on some authentic record preserved amongst the muniments of the house. He declared that the priory had been, for some time previously to the Conquest, "*quoddam heremitorium*," a certain resort of recluses, founded by Urso D'Abitot, with whose concurrence it subsequently became a monastic establishment, formed and endowed by the abbot of Westminster<sup>b</sup>. It is not, however, my present intention to enter into the subject of the foundation or endowment of the priory, but to call attention to the singular and forgotten legend of the hermit saint, who first sought to establish Christian worship in the impenetrable forest district of this part of Worcestershire.

Several writers have described, in greater or less detail, the remarkable painted glass, of which a considerable portion still remains in the windows of Great Malvern church ; of few churches, indeed, have such minutely detailed accounts been preserved, noted down long since, at a time when the decorations had sustained little injury. The full descriptions, which were taken by Habingdon, are for the most part accurate and satisfactory, and afford a valuable source of information ; a mere wreck now remains of much which attracted his attention, and has been preserved from utter oblivion

<sup>b</sup> Plac. coram Rege apud Ebor. term. Mic. 12 Edw. II. Monast. Angl.

in the notes compiled by him during the reign of Charles I.<sup>c</sup> It is however very singular that he wholly overlooked, as it would appear, the remarkable commemorative window, to which the present notice relates; and Thomas, Nash, and other subsequent writers, have contented themselves with giving a transcript or abstract of Habingdon's notes, without any comparison with the original painted glass still existing. They have in consequence neglected the most curious portion of the whole, and it will now be my endeavour to set before our readers this feature of the ancient decorations of this interesting church, as a singular example of the commemorative intention of such decorations, and, in default of direct historical or documentary evidences, an addition to the information which we possess, respecting the progressive establishment of Christian worship in our island, in early times.

Leland, who appears to have visited Great Malvern, in the course of the tour of investigation pursued by him during six years, and who had the opportunity of consulting the muni-ments, to which the commission of enquiry, granted to him under the Great Seal, in the year 1533, afforded him freedom of access, has noted down that nigh to the priory stood the chapel of St. John the Baptist, where St. Werstan suffered martyrdom<sup>d</sup>. He had, perhaps, examined the singular subjects in the northern window of the choir, a memorial replete with interest to a person zealously engaged on such a mission of historical enquiry, and had listened in the refectory to the oral tradition of the legendary history to which these representations relate, or perused the relation which was then preserved in the muniment chamber of the priory. Leland is the only writer who names the martyr St. Werstan, or makes any allusion to the connexion which appears to exist between his history and the foundation of the religious establishment at Great Malvern. It is, however, certain, from the place assigned to the four subjects illustrative of the incidents of

<sup>c</sup> William Habingdon, or Habington, of Hindlip, Worcestershire, was condemned to die for concealing some of the agents concerned in the gunpowder plot. He was pardoned on condition that he should never quit the county, to the history and antiquities of which he subsequently devoted his time. There existed formerly a MS. of these collections in Jesus College library, Oxford. In the library of the Society of Antiquaries there is a transcript made by

Dr. Hopkins, in the reign of Queen Anne, with additions by Dr. Thomas. The notes on the Malvern windows have been printed in the *Antiquities of the Cathedral Church of Worcester, and Malvern Priory*, 8vo., 1728; Nash's *Hist. of Worcestershire*, ii. 129; and in the new edition of the *Monasticon*. Dr. Thomas gave a Latin version in his *Antiquities of Malvern Priory*.

<sup>d</sup> Leland, *Coll. de rebus Britann.* i. f. 62.

his life, in the window destined to commemorate the principal facts of that foundation, that in the fifteenth century, when this painted glass was designed, the monks of Great Malvern accounted the "certain hermitage," according to the statement of the prior, in the year 1319, as above related, to have been the germ of that important and flourishing establishment, which at a later time had taken a prominent place amongst the religious institutions situated on the western shore of the Severn.

The remarkable painted glass, to which I would call attention, is to be found in the upper division or story of the clerestory window, nearest to the Jesus chapel, or northern transept. In the elevated position occupied by these representations, they appear scarcely to have attracted notice, the figures being mostly of small dimension; and to these circumstances it is perhaps to be attributed that Habingdon and the writers of later times have wholly neglected so singular a series. The painted glass, which is preserved in the choir of this church, appears to have been executed towards the year 1460: some changes have, in recent times, been made, and the windows on the southern side have been filled with portions collected from the clerestory of the nave, which was of somewhat later date than the choir. The construction of the church, as augmented and renovated in the Perpendicular style, appears to have commenced towards the middle of the fifteenth century; and it is to prior John Malverne, who is first named in the register of Bishop Bourchier, in 1435, that the commencement of this new work may be attributed. Habingdon has recorded that in the window of the clerestory of the choir, on the northern side, nearest to the east end, the kneeling figure of that prior was to be seen, with an inscription commemorative of his benefaction. It no longer remains, as described by Habingdon, but it is possible that the fragment which may still be noticed in the lower part of that window, being the head and upper part of the figure of a Benedictine monk, may be the portraiture of prior Malverne, the founder of the new choir: and it may readily be distinguished by the inscribed scroll over the head, *Q felix anna pro me ad xp'm ex ora.* The following inscription formerly recorded his benefaction, *Orate pro anima Johannis Malberne qui istam fenestram fieri fecit*, and although it is not certain that such requests for prayers on behalf of the soul of the

benefactor were not, in some instances, thus inscribed during his life-time, some persons will probably take the pious phrase as an evidence that the window was not completed until after the decease of the prior, which occurred about the year 1449. But some further circumstances, in regard to the painted glass which is preserved in the windows of the choir, will be hereafter noticed, in the endeavour to ascertain its date; I will now proceed to describe the four subjects which comprise the legendary history, as I am led to suppose, of St. Werstan, exhibited in the upper story of the window nearest to the northern transept. In the first pane is to be observed a representation apparently composed of two pictures, forming one subject; in the upper part are seen four angels, with golden-coloured wings, vested in amices and albs, the apparels of the former being conspicuous, and presenting the appearance of a standing collar. Each of these angels has the right hand elevated in the Latin gesture of benediction; and they rest their left hands on the boundary stones placed at the four angles of a square verdant plot, which appears in that manner to be set out and defined, being a more green and flowery spot than the adjacent ground, which seems to represent a part of the Malvern hills. In the centre of this piece of ground, thus marked out by the angels, appears a large white key. In the lower division of the same pane appears a figure kneeling, and looking towards heaven; a hill, formed of several banks or terraces one above another, appears as the back-ground, and over his head is a scroll thus inscribed, *Sanctus Werstanus Martir*. He is not clad in the Benedictine habit, like other figures in the adjoining windows, but in the russet-coloured *cappa*, or full sleeveless mantle, with a round *caputium*, or *mozzetta*, to which is attached a hood. Under the mantle may be distinguished the scapulary: the head is bare, and the hands are raised in adoration. There can, I think, be little question, that this first subject was intended to represent a celestial vision which indicated to the hermit, who had fled from troubles or temptations to the wilds of the Malvern hills, the spot where he should construct an oratory, which would ultimately lead to the foundation of an important Christian institution in those dreary wastes. The import of the silver key at present remains unknown, for the legend of St. Werstan is lost, and even his name has not been handed down in any calendar of British





St. Werstan's Vision.

Saints, but the signification of this interesting representation can scarcely be mistaken; the heavenly guidance, which fixed the wanderings of the pious recluse in the woodland waste of this hill country of Worcestershire, and pointed out the site of the primitive Christian foundation in that district, appears undeniably to be here set forth and commemorated.

In the next pane may be noticed a similar twofold disposition of the subject represented. In the lower part appears the same hermit, clad in russet as before, the epithet *Martir* being, perhaps accidentally, omitted in the inscription. In the superior division are again seen the four angels vested in like manner in albs, which have apparels on the sleeves, over the wrists; and these celestial messengers are engaged in the dedication of the oratory, which, as it may be supposed, had been raised by St. Werstan on the spot miraculously pointed out to him in the vision. The angels elevate their right hands, as before, in benediction; one bears a processional cross; another, who approaches the closed entrance of the chapel, bears the thurible, and seems prepared to knock against the door, and cry aloud, according to the impressive ancient ritual of the Latin church, "Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, that the King of Glory may come in!" A third angel bears the cross-staff, and raises the aspergillum, or hyssop, as if about to sprinkle with holy water the newly completed edifice; whilst the fourth touches the bell, which is suspended in an open turret, surmounted by a spire and finial cross. The roof of the chapel is coloured blue, as if to represent a covering formed of lead. In this pane we must at once recognise the representation of a miraculous dedication of the chapel, which had been built by the hermit Saint in obedience to a vision from above, and was now consecrated by the same ministering spirits who had been sent forth to direct him to undertake its construction. It is interesting to compare this subject with the curious drawing, preserved at Cambridge, which may be seen in a series of representations illustrative of the life of Edward the Confessor; amongst these occurs the miraculous dedication of the church of St. Peter, at Westminster, by the arch-apostle in person, according to the legendary history; St. Peter is there seen accompanied by angels, who perform the services of the attendant acolytes, in singular and close conformity with the curious representation at Great Malvern, above described.



Dedication of the Chapel built by St. Werstan.

The drawings in question exist in a MS. in the library at Trinity College, and appear to have been executed towards the commencement of the fifteenth century.

In the third compartment of the window the eye is at once struck by the stately aspect of a regal personage, a figure of larger dimension as compared with those which have been described: he appears vested in a richly embroidered robe lined with ermine, a cape of the same, and the usual insignia of royalty. In his right hand he holds a charter, to which is appended the great seal, bearing the impression of a cross on red wax, and apparently is about to bestow a grant upon a person who kneels at his feet. The king is at once recognised by the inscribed scroll, *Sc's Edwardus rex*; the figure of the suppliant, to whom the charter is accorded, is represented as of much smaller proportion than that of the sovereign, in accordance with a conventional principle of design in old times, by which persons of inferior station were often represented as of diminutive size, in comparison with their more powerful neighbours. Over the head of this smaller figure is a scroll, which bears the following inscription, *Will' m' Edwardus*: It does not appear, in the absence of all legendary or historical evidence, who was the person thus designated, upon whom a grant was conferred by the Confessor, and who here appears as connected with the history of St. Werstan. He is clad in a sleeved robe and hooded cape, the former being blue, and the cape bordered with white: it is not properly the monastic habit, and it differs from that in which St. Werstan appears, as before described. It may be conjectured that the hermit, disturbed in his peaceful resting place upon the Malvern heights by some oppressive lord of the neighbouring territory, had sent a messenger to intercede with St. Edward, and obtained by royal charter lawful possession of the little plot whereon the celestial vision had led him to fix his oratory. Certain it is, as recorded in the charter of Henry I., dated 1127, that amongst the possessions of Great Malvern were numbered lands\* granted by the Confessor, although no regular monastic establishment appears to have existed previously to the Conquest. It seems therefore rea-

\* "Una virgata terre in Baldeh, de feudo de Hanley, quam Rex Edwardus dedit." Carta R. Henr. I. A.D. 1127. In another charter of Henry I., cited in Pat. 50 Edw.

III., per inspeximus, it is called "Baldehala," and in Plac. 12 Edw. II., "Badenhale."



The Grant of Edward the Confessor

sonable to conclude from the introduction of the subject now under consideration, in connection with the circumstances of the legend of that saint, that, according to received tradition, the period when St. Werstan first resorted to this wild spot, and established himself on the locality marked out by a heavenly vision, was during the times of the Confessor.

The fourth, and last subject of the series, which appears in the upper division of this remarkable window, appears to represent the martyrdom of St. Werstan the hermit, and the chapel or oratory, which was the scene of that event, described by Leland as situated near to the Priory. On the steep side of the Malvern heights are represented, in this pane, two small buildings, apparently chapels: the upper one may, doubtless, be regarded as the same miraculously dedicated building, which appears in the second pane; from its roof springs the bell-turret and spire, but precise conformity in minor details has not been observed in these two representations. At one of the windows of the oratory is here to be seen the Saint, who puts forth his head, bleeding and bruised, whilst on either side stands a cruel murderer, prepared with sword upraised to strike the unoffending recluse. These miscreants are clad in gowns which are girt round their waists, and reach somewhat below their knees; the scabbards of their swords are appended to their girdles, and on their heads are coifs, or caps, similar in form to the military salade, but they do not appear to be armour, properly so called. These may possibly, however, represent the palets, or leathern head-pieces, which were worn about the time when this painted glass was designed, as a partial or occasional defence. Be this as it may, it deserves to be remarked that the short gown and coif-shaped head covering is a conventional fashion of costume, in which the tormenter and executioner are frequently represented as clothed, in illuminations and other works of medieval art. An illustration of this remark is supplied by the curious embroidered frontal and super-frontal, preserved in the church of Steeple Aston, Oxfordshire, which were exhibited at the annual meeting of the Archæological Association at Canterbury. The subjects portrayed thereon are the sufferings of Apostles and martyred Saints: the work appears to have been designed towards the early part of the fourteenth century; and the tormenters are in most instances clad in the short gown and close-fitting coif. Beneath,



The Martyrdom of St. Werstan.



not far from the chapel, wherein the martyr is seen, in the Malvern window, appears a second building, not very dissimilar to the first in form, but without any bell-turret and spire: possibly, indeed, so little were minute propriety and conformity of representation observed, the intention may have been to exhibit the same building which is seen above, and a second occurrence which there had taken place. This oratory has three windows on the side which is presented to view, and at each appears within the building an acolyte, or singing-clerk, holding an open book, whilst on either side, externally, is seen a tormenter, clad in like manner as those who have been noticed in the scene above; they are not, however, armed with swords, but hold bundles of rods, and seem prepared to castigate the choristers, and interrupt the peaceful performance of their pious functions. With this subject, the series which appears to represent the history of the martyr St. Werstan, closes, and in the four compartments of the lower division of the window, divided by the intervening transom, are depicted events recorded and well known, in connection with the foundation of Great Malvern, namely, the grant and confirmation conceded by William the Conqueror to Aldwin, the founder; the grant to him by St. Wolstan, bishop of Worcester; and the acts of donation by William, earl of Gloucester, Bernard, earl of Hereford, and Osbern Poncius; benefactions which materially contributed to the establishment of this religious house. Of these, curious as the representations are, I will not now offer any description; the circumstances, to which they relate, are detailed in the documents which have been published by Dugdale, Thomas, and Nash. No allusion has hitherto been found in the legends of the saints of Britain, or the lists of those who suffered for the faith within its shores, to assist us in the explanation of the singular subjects which are now, for the first time, described; they appear to be the only evidences hitherto noticed, in relation to the history of St. Werstan, and the earliest Christian establishment on the savage hills of Worcestershire. In this point of view, even more than as specimens of decorative design, it is hoped that this notice may prove acceptable.

It is so material, wherever it may be feasible, to establish the precise age of any example either of architectural design, or artistic decoration, that a few observations will not here be misplaced, in the endeavour to fix the dates, both of the



fabric of the later portions of Great Malvern priory church, and of the painted glass which still decorates its windows. The work of renovation or augmentation had commenced, as it has been stated, under Prior John Malverne, towards the year 1450; and it progressed slowly, as we find by various evidences. It has been affirmed that the great western window was bestowed by Richard III., whose armorial bearings were therein to be seen; the nave appears to have been completed during the times, and under the patronage of the liberal John Alcock, whilst he held the see of Worcester, from 1476 to 1486. But in regard to the eastern part of the building, it is to be noticed that the dates 1453 and 1456, (36th Henry VI.) appear on tiles which formed the decoration not only of the pavement, but of some parts of the walls of the choir; being here used in place of carved wainscot, an application of fictile decoration, of which no other similar example has hitherto been noticed. The period at which the work had been so far completed, that the dedication of the high Altar, and of six other altars, might be performed, which took place probably on the completion of the choir and transepts, is fixed by an authentic record, hitherto strangely overlooked by those who have written on the history and antiquities of Malvern, and now for the first time published. This document is to be found in the Registers of Bishop Carpenter, the predecessor of Bishop Alcock in the see of Worcester. They are preserved amongst the chapter muniments in the Edgar Tower, at Worcester. This evidence has possibly been overlooked on this account, that those who searched for documents in relation to the date of the later building, did not bear in mind that no consecration of the new structure would take place, the church having been only embellished or enlarged; the only evidence therefore, to be sought in the episcopal archives, would be the record of the dedication of the altars, which is given in the Register as follows:

*Registrum Carpenter, vol. i. f. 155. "Consecratio altarium in prioratu majoris Malvernæ. Penultimo die mensis Julii, Anno Domini millesimo cccc<sup>mo</sup> sexagesimo, Reverendus in Christo pater et dominus, dominus Johannes, permissione divinâ Wigorniensis Episcopus, erat receptus in monasterium sive prioratum majoris Malvernæ per priorem et Conventum ejusdem, cum pulsatione campanarum, et ibidem pernoctavit, cum clericis, ministris, et servientibus suis, sumptibus domus. Et in crastino die sequente consecravit ibidem altaria, videlicet, primum et summum altare, in honore beate Marie virginis, Sancti Michaelis Archangeli, Sanctorum Johannis*

Evangeliste, Petri et Pauli Apostolorum, et Benedicti Abbatis. Aliud altare in choro, a dextris, in honore Sanctorum Wolstani et Thome Herfordensis. Aliud in choro, a sinistris, in honore Sanctorum Edwardi Regis et Confessoris, et Egidii Abbatis. Quartum, in honore Petri et Pauli, et omnium Apostolorum, Sancte Katerine et omnium virginum. Quintum, in honore Sancti Laurencii, et omnium martirum, et Sancti Nicholai, et omnium confessorum. Sextum, in honore beate Marie virginis, et Sancte Anne, matris ejusdem. Et septimum, in honore Jesu Christi, Sancte Ursule, et undecim milia virginum."

The period, therefore, at which the work had so far progressed that the services of the church might take place in the choir of the new fabric, was the year 1460. It is worthy of observation, that in the great eastern window, a careful observer may discern, here and there, scattered as if irrespectively of any original design in the painted glass, several large white roses and radiant suns, which appear to be allusive to Edward IV. They seem to have been inserted in various places, after the window had been filled with painted glass, as they manifestly do not accord with the propriety of the design, which consists of subjects of New Testament history. The painted glass to which the present notice chiefly relates, namely, that which has been preserved in the northern clerestory windows of the choir, may be assigned to this same period, the later part of the reign of Henry VI., or commencement of that of Edward IV. There is a great predominance of white glass, according to a prevalent fashion of the time: the skies are richly diapered, the alternate panes, or compartments, being red and blue; the figures are slightly shaded, but scarcely any colour, with the exception of yellow, is introduced.

It is not very easy to fix the positions of the seven altars, described in the record of their consecration. The high Altar, dedicated in honour of the Blessed Virgin, St. Michael the archangel, St. John the Evangelist, St. Peter, St. Paul, and St. Benedict, occupied the position wherein now is placed the altar-table. The two altars which are described as in the choir, were, probably, one at the eastern extremity of the north aisle thereof, dedicated in honour of St. Edward the Confessor, and St. Giles; and the second on the other side, where is now a vestry; this was dedicated in honour of St. Wolstan, and St. Thomas of Hereford. The fourth, dedicated in honour of St. Peter and St. Paul, may have been in one of the

transepts, and the sixth, in honour of the Blessed Virgin, and St. Anne, in the lady chapel, eastward, which is now totally destroyed, unless indeed that building was erected subsequently to the choir. The seventh, dedicated in honour of Jesus Christ, St. Ursula, and the eleven thousand virgins, was in the southern transept. It seems not improbable that some change in the appropriation of these altars might have been made at some later period, for whilst the northern transept has been always traditionally called the Jesus chapel, the southern transept, long since wholly demolished, has been termed the chapel of St. Ursula. The tomb of Walcherus, the second prior, discovered in 1711, on the site of the cloisters, not far from the spot formerly occupied by the southern transept, is described as having been found about twelve feet from the chapel of St. Ursula<sup>b</sup>.

In the map of the chace and hills of Great Malvern, which was supplied by Joseph Dougharty, of Worcester, for the work compiled by William Thomas, and published in 1725, under the title, "*Antiquitates Prioratus majoris Malverne*," it is to be noticed, that above the Priory church, a little higher up the hill, towards the Worcestershire beacon, appears a little solitary building, marked "St. Michael's Chapel." The position of the chapel, as it appears in this map, corresponds with the description which is found in Habingdon's notes on the windows of the church, as given by Thomas. In the lower part of the western window of the northern transept, or Jesus chapel, it is stated that there were to be seen the town and church of Malvern, and the chapel of St. Michael, situated on the side of the hill; and in the southern corner an archer in the chace, about to let fly a shaft at a hind<sup>c</sup>. Not a trace of this interesting subject is now to be distinguished. It must be observed that, although the Priory church, according to the account commonly received, was dedicated in honour of the Blessed Virgin alone, it appears from a passage in the Chronicle of Gervase of Canterbury, that it was dedicated in honour of St. Michael also; and Richard, "*filius Puncii*," in his grant of the church of Leche to Malvern, expresses, that the donation was made "*Deo, et Sancte Marie, et Sancto Michaeli Malvernien<sup>d</sup>*." The high Altar of the new fabric,

<sup>b</sup> Nash, *Hist. of Worcestershire*, ii. 133.

<sup>d</sup> *Carta Ant. L. F. C.* xviii. 11, in the

<sup>c</sup> *Antiqu. Prioratus majoris Malverne: descriptio ecclesiarum*, p. 21.

British Museum.

according to the document given above, was also consecrated in honour of the Blessed Virgin, and St. Michael the archangel. These facts would lead to the supposition that the primitive oratory had been dedicated in honour of the Archangel, on account of the miraculous vision of Angels, who first directed St. Werstan to undertake the work, and by whose ministry it had been consecrated. Nor was the memory of the same celestial guidance lost, when a more stately fabric was erected near to St. Michael's chapel; the trace of it is preserved in the dedication of Aldwin's church to the Archangel, in the times of the Conqueror, as likewise in that of the high Altar, in 1460; and these facts seem to shew that the monks of Great Malvern, at all times, bore in mind, that the remote origin of that religious foundation was derived from the message of ministering spirits to the hermit Saint\*.

A singular difficulty presents itself in this endeavour to bring together the few obscure details which relate to the legend of St. Werstan. Leland, and Leland alone, makes mention of the chapel of St. John the Baptist, nigh to the Priory, as the scene of his martyrdom. No other notice whatsoever has been found of any chapel thus dedicated. The ancient parish church, which stood near to the Priory, at the north-western angle of the present cemetery, was dedicated in honour of St. Thomas the Apostle, and no evidence has been adduced to shew that any other chapel existed in the vicinity. May it be supposed that Leland wrote inaccurately in this instance, or that the chapel of St. Michael might have been dedicated also in honour of the Baptist, and occasionally designated by his name? The decision must be left to the more successful researches of those who take an interest in the history of the locality; it will suffice now to suggest, that the forgotten site of the hermit's primitive chapel may still perhaps be traced, situated not far above the Priory church. No tradition is connected with the spot; few even bear in mind that not many seasons have passed since it was commonly termed *The Hermitage*. It is only twelve or fifteen years since, that a gentleman named Williams, on his return from Florence, selected and purchased this picturesque site; he built thereon a dwelling, in the Italian fashion, and applied to it the name

\* Ecton gives in 1754, "Newland, St. Michael, Cap. to Malverne Magna. Wordsfield, Chapel to Malverne Magna,

in ruins." The former is the little church on Newland Green, on the road from Malvern to Worcester.

of the Grand Duke's Villa, *Il bello sguardo*. The neighbours now commonly call it Bello Squardo, or sometimes, I believe, Bellers' Garden, and certainly it was not there that the curious traveller, in search of the spot where Christian worship was first established on these hills, in Anglo-Saxon times, would have lingered on his ascent to St. Anne's well. The Hermitage, at the time when it so strangely lost its ancient name, appears to have been an old-fashioned building, little worthy of the notice even of an antiquary: it had been fitted up as a dwelling-house, probably, soon after the dissolution of monasteries. An ancient vault, or crypt, of small dimensions, fragments of dressed ashlar, and a few trifling relics, have from time to time been found: several interments in rudely-formed cists, or graves lined with stones, were also discovered, which seem to shew that the spot had been consecrated ground. Here, then, in default of tradition, or any more conclusive evidence, it may be credibly supposed that the simple oratory of St. Werstan had stood; here did he suffer martyrdom, and here was the memory of his example cherished by those whose labours tended to the establishment of Christian institutions in the wild forests of this remote district of our island.

ALBERT WAY.

## Queries and Directions,

INTENDED TO ASSIST CORRESPONDENTS IN THE ARRANGEMENT OF  
TOPOGRAPHICAL COMMUNICATIONS.

It will be seen on reference to the proceedings of the Committee on the 8th of January, that a correspondent suggests the publishing of a list of "Desiderata" for the guidance of persons about to make local archaeological investigations. In compliance with this suggestion, and with the view, also, of aiding gentlemen who may propose to furnish the next annual meeting of the Association with information of a local nature, it is hoped that the following series of questions, although it does not allude to every kind of information desirable, may, nevertheless, be found useful.

Some of these questions are taken from a list sent, I believe, by M. Guizot, when Minister of Public Instruction, to each of the 33,000 communes or parishes in France; but several which are found in the French list have been here omitted, and their place supplied by others which are more applicable to English monuments.

W. BROMET.

### No. I.

1. Are there in the parish or township any *rocks* or *stones* which are objects either of tradition or of popular *superstition*—and what *names* do they severally bear?

2. Are they *adherent* to the soil, or *placed* there by the hand of man?

3. Of what *nature* (geologically considered) are they; and, if not similar to the stones in their immediate vicinity, from *what locality* and from *what distance* were they probably *brought*; and whether over a *hilly* or *plane* country?

4. What is their number—their average height, breadth, and thickness—and their distance from each other? If *arranged* circularly, elliptically, in parallel rows, or otherwise, a ground plan would be desirable.

5. Are any of them *long stones* *vertically* planted in the earth; are they *isolated*, or are they within, or near a *circle* of similar upright stones or other such monuments of a similar character?

6. Are any poised in *equilibrio* upon one another, as *rocking-stones*—Or are they in *groups* of two, three, or four, with another *placed* upon them *horizontally* so as to form a kind of *altar*—Or, if in greater numbers than three or four, are they so arranged as to form a long *covered gallery*, and to what point of the *compass* does such gallery open?

7. Have any through, or between, them a *hole* sufficiently large to admit the passage of a *child* or *adult*—Have they been fashioned into any *regular form*—Have they any kind of *sculpture*, and have the horizontal stones any natural or *artificial channels* on them.

8. Have any *excavations* been made near them, and have they any appearance of having been formerly included within the centre of *tumuli* formed of *small stones* or *earth*—And what has been found near them?

9. Are any of these monuments *on* or *near the bounds* of the parish, or other ancient geographical division?

10. Are there any isolated or grouped *conical* or other shaped *earthen mounds* formed by man, not being parts of medieval fortifications—and were they, apparently, for military or sepulchral purposes; or as places of refuge for the inhabitants of a district subject to inundation—Have they ever been dug into—What was found in them—And what was the *construction* of any *masonry* they may have exhibited?

11. Are there any artificial or *natural caverns* apparently employed either as *sepulchres* or as *granaries*, or hiding-places?

12. Are there any *trees*, *wells*, or *springs* which are of *superstitious* interest—And at what distance are they from the present Church?

13. Is there any ancient *trackway* or *road* in the parish—What are its *materials*, *construction* and *direction*, whether winding on the sides of hills or nearly in a straight line?

14. Have any *bones* of man been found, and to what compass-point was the upper part of the skull directed? or the bones of inferior animals, or any *wedge* or *hatchet-like* objects of *stone* or *metal*—any *shields*, *spears*, *swords*, or other *weapons*—*arrow-heads* or *knives of bone and flint*—*pottery*, *bone-pins*, *rings*, *beads*, *bracelets*, *collars*, *coins*, been discovered under or near any such monuments as above designated, or in other localities?

## II.

1. Is there in your parish any kind of *road* said to have been formed by the Romans or their immediate successors, or any traces of such—And what are the materials and mode of its construction?

2. What *names* and *history* do the peasantry attach to it?

3. What is its general *direction* by compass—And what are the names of those parts of the parish, whether hamlets, farms, or fields, which it traverses?

4. Have any ancient *sculptured stones*, or the foundations of any edifice been discovered near it?

5. Are there any regular elevations of earth, or enclosures called *ancient camps*, and does any ancient road or causeway terminate at such enclosures?

6. Is there any spot traditionally said to be a *battle-field*—and have any *intrenchments*, *bones*, *warlike instruments*, &c. supporting such tradition, been found thereon or about?

7. Have any fragments of *urns of glass* or *pottery*,—any *lamps*, *coins*,

*buckles, pins, or bracelets, brooches, rings, seals, keys, cubes of clay for mosaic pavement, or small figures of men or animals, been discovered in your parish, and in what precise localities?*

8. Are there any *walls* faced with small squared stones, either regularly or irregularly coursed, and divided horizontally at certain distances by bricks peculiarly shaped, and are such buildings in straight or curved lines? Of what texture and composition is their *mortar* or any *cement* on them?

9. Have there been found any *inscribed stones*—or *portions of columns, or statues of bronze or marble*?

10. Have any *coffins* of stone or of baked earth been found, either singly or in groups—And in what *direction* of the compass were the heads laid—If such *coffins* still exist, and have any *ornaments* or *inscriptions*, it would be desirable to take rubbings or impressions from them according to the method stated at page 211 of our first volume; and this remark is applicable to all objects whether engraved, or sculptured in low relief.

11. Have any *ancient coins* or *seals* been found—If so, state the metal of which they are composed, and send *impressions in sealing-wax* from the various kinds of them, stating precisely in what locality, and with what other ancient objects they were found?

12. In whose possession were, or now are, any such remains as above enumerated?

### No. III. (*Externally.*)

1. WHAT ECCLESIASTICAL EDIFICES or Conventual remains are there in the parish?

2. Is there an old Church, and of what general *plan* is it, whether cruciform, with or without aisles, tower or porch? Is the east end flat or otherwise, and in what precise direction of the compass are the chancel and the nave built?

3. What are its extreme *dimensions*, and the general thickness of the walls?

4. Of what *materials* is it—Are there any Roman-like bricks about the doors and windows, or in the body of the walls?

5. Are the *buttresses* flat or graduated, and how ornamented and terminated—Are they placed at regular distances?

6. Are there any remains of a rood-loft staircase?

7. Are the *parapets* plain or embattled—Have they pinnacles or gable crosses or gargoyles—Are the walls ornamented with sculptured bands or moulded strings under the windows, or as continuations of the dripstones, or elsewhere—Has the gable of the nave or aisles any bell-turret?

8. How many doorways are there? are any now stopped up, and are their heads semicircular or pointed, whether of lancet or equilateral form, or struck from two or four centres, or of ogee form, or flat?

9. Are the doorway *mouldings* round or angular—plain or ornamented—and of what architectural style?

10. Has the chancel any low narrow doorway, and of what form is its



head? Do any of the *doors* themselves appear ancient, and of what form is their iron-work?

11. Of what shape are the *window-arches*—especially those at the east and west ends of the Church?

12. Have they dripstones—Are the mullions and transoms of the windows plain or moulded—Is the *tracery* of their heads in straight or flowing lines?

13. Are there any *niches* for images—Or *water-stoups* externally?

14. Are there any covered gates or *lich-gates* to the church-yard—Or *crosses* in the church-yard or village?

15. What is the form and position of the *tower*—How many stages has it, and is it embattled—Has it a beacon-turret, or spire, and of what shape?

16. Is there any *tree* of remarkable size or age in the church-yard?

(Internally.)

17. Are the *pillars* cylindrical or angular—simple or clustered—Are their bases or capitals sculptured, and in what style?

18. Are the *pier-arches* semicircular or pointed—plain or moulded?

19. Are there any *half-pillars* (responds) attached to any of the walls?

20. Is there a *triforium* or gallery over the aisles—And, if so, what kind of openings has it?

21. Are there any *windows* in the upper walls of the nave or chancel—(Clearstory windows?)

22. Are the *jamb*s and *heads* of the *doorways* and *windows* ornamented, and how? Have they any *paintings* on them?

23. Are the walls adorned with *moulded strings*, *sculptured bands*, or stone *panelling*—*niches*—*corbels*, or *brackets*?

24. Are there any *sedilia* in the chancel—Have any of them had a perforation at the back, as if for confessional purposes?

25. Is there a *piscina* hidden or apparent—plain or ornamented—Has it a shelf—Is there any *closet-like recess* or aumbry in the walls, and where?

26. Is there any one window more lowly-silled than the other windows? and in what part of the Church is it?

27. Are there any *small passages* through the *chancel walls*, below the level of the windows, communicating either with the church-yard, or with an aisle, directly or diagonally? *Hagioscopes* or *Confessionals*?

28. Are there any *chantry* or *rood-screens*, or *stair*, or the remains thereof?

29. Are there any inscriptions or *paintings* on the *walls*, *ceiling*, or *roof*—Is the design diapered or heraldic?

30. If there be any ancient *stained glass*, state of what class are its subjects, and what the prevailing colour of the ground, and take tracings therefrom on thin paper.

31. Of what description is the *ceiling*—Of stone, and groined—or flat and of wood, or lath and plaster—If the internal part of the *roof* be visible, how is it supported—And are any of the timbers carved or painted?

32. Of what does the *pavement* consist—If of large slabs on which are, or have been, brasses, armorial bearings, or figures drawn by incised lines, or with inscriptions prior to the 17th century, or if there be any figured tiles, heraldic, or otherwise, send rubbings or tracings from them.

33. Of what pattern is the carved *wood-work* of the altar-piece, pulpit, lectern, screens, rails, communion-table, or seats, church-chest, or poor-box? If unusual, take impressions from it on damped paper.

34. Of what material and form is the *font*—Is it ancient—Are there any sculptures on it, and what? Has it a cover, plain or ornamented?

35. Does the communion plate bear any inscription, armorial bearings, or ornaments worthy of notice? Are there any ancient hangings, embroideries, or altar coverings?

36. How many *bells* are in the *tower*—Are any of them inscribed with Gothic letters?

37. Are there any altar-tombs, monumental effigies, ancient armour, banners, or achievements, prior to the 18th century? To whom do they relate—If they have arms, describe them, or take tracings from them.

#### No. IV.

1. Is there any *ancient Castellated building* in the parish? what is its natural position, and its ground plan, as to fosses, (wet or dry,) walls, ballia, mounds, towers, keep, chapel, kitchen, lodgings for the garrison, well, &c.

2. What old *domestic edifices* are there, whether mansions, halls, granges, or farm-houses? What are their general ground-plans, and their elevations, as to gables, parapets, dormer windows, roofs and chimneys, oriel windows, porches, and doorways?

3. In what style are any *ancient gardens* belonging to such edifices laid out, as to pieces of water, terraces, vases, statues, clipped hedges, &c.?

4. What *parks* are there, and in what style are they planted? are the clumps of trees right-lined masses? and are they said to represent the formation of troops in any battle? or do the avenues radiate from a centre?

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Such questions as the above are always circulated by the French Archaeological Society preparatory to their great annual Congress; and which, we may here observe, is to be held during the second week of June, at Lille and Tournay, where the writer of this article, from repeated experience, will vouch for the kind reception of any of his readers who may be inclined to accompany him thither.

## PROCEEDINGS OF THE CENTRAL COMMITTEE

OF THE

**British Archaeological Association.**

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DECEMBER 11.

Mr. Redmond Anthony, of Piltown, Ireland, forwarded through Mr. Smith impressions from four small cubes of white porcelain, in his possession, such as are occasionally dug up in Ireland. On the lower face of each cube, which measures about half an inch square, are impressed certain Chinese characters, and the cube serves as a kind of pedestal to a small figure of a lion or some other animal "seiant." The whole measures, in height, about one inch and one tenth. Mr. Anthony observes that some persons have supposed these cubes to be of a period as early as the sixth century, but how or when they were imported into Ireland is a mystery. Mr. Birch stated that, in his opinion, they were used as seals by private persons in China, and from peculiarities in the characters, they can not be considered to be anterior to the sixteenth century. Communications have been made to the Royal Irish Academy, regarding these singular objects.

Mr. Wire, of Colchester, reported to the Committee that attempts had recently been made to steal monumental brasses from the church of Brightlingsea, in Essex, and also from that of Hadleigh, in Suffolk. Mr. Smith added that, according to report, one had been actually taken away from a church in Ipswich, a few months since. Mr. Smith then drew the attention of the Committee to the progressive revival of the ancient art of engraving monumental effigies on brass, and stated that the Messrs. Waller have executed and laid down brasses, in Michel-Dean church, Gloucestershire, in Windlesham church, Surrey, and in Gresford church, Denbighshire; and that Mr. Thomas King, of Chichester, is now engaged in engraving a very elaborate brass of a priest richly robed. It is copied from a monument at Dieppe, which bears the date A.D. 1447.

Mr. W. H. Gomonde, of Cheltenham, communicated some additional details in regard to the discovery of interments near the camp on Leckhampton hill, of which an account had been supplied by the Rev. Lambert B. Larking. (See Proceedings of the Committee, October 9.) The adjacent part of the hill having subsequently been excavated, part of the bit of a

bridle, with a ring for attaching the rein, measuring in diameter  $3\frac{1}{2}$  inches, a spear-head, and a curved implement, possibly intended for raking up the ashes of the funereal pile, were found. All these objects are of iron. Some portions of vases or urns were discovered, and some of these appear to have been formed with small handles, perforated, as if for suspension: the colour of the ware is a deep glossy black, and some pieces are of fine quality. These relics were brought to light in the space between the quarry where the skeleton was disinterred, (on the skull of which was a bronze frame of a cap, or head-piece,) and the road to Birdlip.

#### DECEMBER 18.

Mr. C. R. Smith reported a recent discovery of some extremely solid and well-constructed foundations of Roman buildings, in Old Fish-street Hill, near the entrance into Thames-street, at the depth of 16 feet. These works were brought to light by excavations made for a sewer. One wall, from 3 to 4 feet thick, ran parallel with the street towards Thames-street, and another crossed it at right angles. In the latter was an arch 3 feet wide, and  $3\frac{1}{2}$  high, turned with tiles, 17 inches by 8, projecting one over the other, the crown of the arch being formed by a single tile. The walls were built upon large hewn stones, many of which had clearly been used previously in some other building, and these were laid upon wooden piles. By the side of the wall which ran parallel with the sewer, about 16 feet from the arch, were several tiers of tiles, 2 feet by 18 inches, placed upon massive hewn stones, one of which measured 4 feet 5 inches in length, was 2 feet wide, and 2 feet thick. Mr. Smith regretted that circumstances did not admit of his making such researches as the magnitude and peculiarities of these subterranean remains deserved. The depth of the walls and the piles beneath, when compared with the adjoining ground, shewed that the site had been low and boggy. Twenty paces higher up Old Fish-street Hill the excavators came upon the native gravel, at the depth of 5 or 6 feet.

Mr. Crofton Croker read a letter which he had received from J. Emerson Tennent, Esq., M.P., stating that about the year 1837-8, some turf-cutters, working in a bog at Gart-na-moyagh, near Garvagh, in the county of Derry, found the body of a knight in complete chain armour; beside it were the heads and brazen butts of two spears, but the wooden shaft which connected them had disappeared; and, close by, lay one or two trunks which had contained embroidered dresses, for threads of gold and silver could be pulled out of the peat earth which filled the space within the decayed wood of the boxes. The trappings of his horse were likewise found, and together with them a pair of stirrups which had been wrought with gold and silver ornaments, like Turkish or Saracenic work.

Some fragments of the armour were preserved, and the rings seemed, as it was stated, to indicate that they were of Milanese workmanship, because they were joined inside the ring, instead of outside as the Spanish armour was.

A letter was communicated by the President and Council of the Society of Antiquaries, from Mr. Dawson Turner, dated Yarmouth, November 30, informing them that the projectors of a railroad from Yarmouth to Diss, intended to apply to Parliament for power to demolish portions of Burgh Castle, the Garianonum of the Romans, and expressing the hope of its proprietor, that the Society would assist in the preservation of this, the most perfect specimen of a Roman castrum-hibernum, now in existence. Copies of letters were also communicated which had been addressed by Mr. Carlisle, the Secretary of the Society of Antiquaries, to Mr. Hudson Gurney, and to Mr. Ferrier, of Burgh Castle, requesting them to take into consideration the means necessary for preventing its demolition.

Another letter on the same subject, dated December 16, with a plan of Burgh Castle and its vicinity, was communicated from Mr. Charles J. Palmer, of Great Yarmouth, through Mr. King, stating that although the first proposed line, which would have passed through the castle, has been abandoned, the new line is so close to its south-western angle, that he would suggest the propriety of bringing the subject under the notice of Lords Dalhousie and Aberdeen. Upon these several statements, Dr. Bromet was requested to enquire as to the probability of any alteration of either of the above-named lines, so as not to endanger Burgh Castle, and to report thereon at a future meeting.

Dr. Bromet communicated a drawing and part of a letter from the Rev. C. Parkin, of Lenham, in Kent, stating that having erected a stage for the purpose of taking a nearer view of the painting in his church, than that exhibited at Canterbury, (described in the Journal, vol. i. page 270,) he found that the object in the hand of the horn-blowing imp, which was there called a soul, is a small trefoil-shaped figure: and, speaking of the rosary, he says that only four ave beads appear between each of the eight pater-nosters, except in one case, in which there are five. He also says that the inscription seems to have been only one word in the old English character; that it is the left hand of the Virgin which is raised in the attitude of blessing; and that something apparently meant for a net is spread over the devil's scale, as if to prevent the escape of the soul in it. With reference to these details, Dr. Bromet remarked, that ancient rosaries consisted of fifty ave, and five pater-noster beads; and suggested that the trefoil-like figure was meant to represent a bag of money.

A letter was read from the Rev. H. Longueville Jones, of Manchester, suggesting to the Committee that Archæological Societies should be established in all important localities, and strongly recommending the counties of Salop and Chester, as having peculiar claims. He recommends also a survey of the present condition of all monastic and castellated remains in the British dominions, beginning with Kent; and that this survey should comprehend, 1st, Architectural admeasurements and delineations; 2ndly, an enumeration of all chartularies, and other MS. documents connected with them; and 3rdly, the names of their several possessors. He further suggests an application to competent authority, that in each of the Crown-castles

at Caernarvon, Conway and Beaumarais, one of the towers should be restored as an example of medieval military architecture, and to serve also as a local public museum: and concludes by soliciting the Committee to use their endeavours to obtain a grant of money for the restoration of a tomb (at Penmynydd, in Anglesey) of one of Her Majesty's direct ancestors, of the race of Tudor, deceased in the fifteenth century.

#### JANUARY 8.

The Cambridge Antiquarian Society presented the complete series of their Proceedings, hitherto published.

The Rev. Stephen Isaacson, Rector of Dymchurch, Kent, exhibited the upper moiety of a thurible, formed of yellow mixed metal, which was discovered in the sea-wall at Dymchurch. By the general character of workmanship, which is somewhat rude in execution, it appears to have been fashioned towards the close of the sixteenth century.

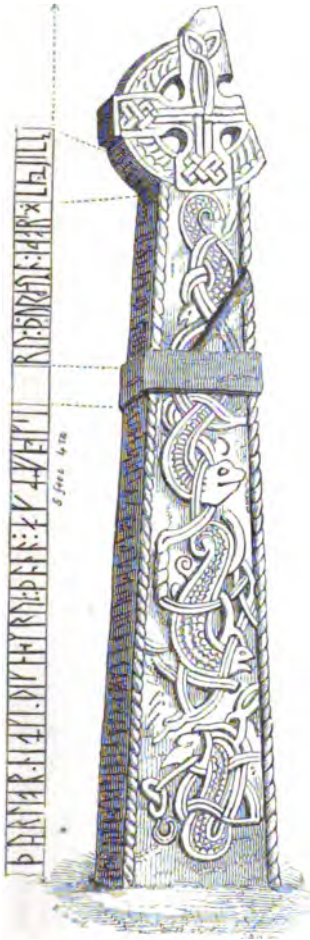
Mr. Charles Roach Smith exhibited a number of beads, discovered in the county of Antrim, and communicated for the inspection of the Committee, by Mr. Edward Benn. Two or three of these ornaments, formed of glass, or semi-vitrified ware, resemble the beads which are frequently found in London, and other places, with Roman remains.

The Rev. William Haslam, of St. Perran-zabuloe, exhibited two ancient rings. The more ancient of these ornaments has been noticed by him in his recently published account of the Oratory of St. Piran in the sands, near Truro, page 146; it is of silver, and ornamented with the intention, apparently, of representing a serpent. It was found on a skeleton which was buried almost on a level with the foundation of the oratory, and therefore, probably, before it was covered up by shifting sands. The other ring is of gold, elegantly fashioned and enamelled; it is set with a ruby, and appears to be a work of the later part of the sixteenth century. It was found in the cemetery of the convent of Friars-preachers, Kenwyn-street, Truro.

Mr. Way communicated a letter from Mr. Jabez Allies, of Worcester, relating to the recent discovery of a small female figure of bronze, at the depth of about 18 feet, in sinking a well behind a house in the High-street, Worcester: it belongs to Dr. James Nash, of that city. Roman coins have been found in the vicinity, and the figure, which was sent for the inspection of the Committee, appears to be of Roman workmanship. Mr. Allies exhibited likewise a small rudely sculptured stone figure, which, as it was stated, had been found in making the excavations for the new London bridge. It bears much resemblance to figures of South American origin.

Mr. Way also submitted to the inspection of the Committee sketches of some remarkable sculptured crosses, which exist in the Isle of Man. One of these stands in the churchyard at Braddan, the shaft is ornamented with figures of dragons, or monstrous animals, intertwined together, and on the side is an inscription, apparently in runes, of which it would be very desirable to obtain a cast, or an impression, which might easily be taken with strong

unsized paper, slightly moistened, and pressed into the cavities of the surface of the stone by means of a soft brush. There is another curious cross, and a sculptured slab, or shaft of a cross, ornamented with interlaced bands, to be seen at Braddan. The other sketches represent the singular cross-



Kirk Braddan



Kirk Andreas.

slab at Kirk Andreas, near Ramsey, which exhibits rudely designed figures of various animals, and a cross of curious interlaced design; also another similar monument at Kirk Michael, on which is portrayed the chase of the stag, with interlaced and spiral ornaments singularly designed. There are several other similar specimens of ancient sculpture in the Isle of Man, some of which are probably sepulchral memorials, such as those which are to be seen at Ballsalla, Ramsey, Kirk Bride, and Kirk Maughold: at the last-

named place there is also a cross of later character, apparently erected in the fifteenth century, on which is still seen the figure of the crucified Saviour, unbroken, and several armorial escutcheons: it is raised on a pedestal of three steps.

A letter was then read, addressed to the Secretaries by the Rev. H. Longueville Jones, of Manchester, requesting the advice of the Committee how to proceed in forming more complete accounts of certain monastic establishments than are contained in Dugdale's great work, instancing Penmôn, and Ynys-Seiriol, in Anglesey, and Bardsey Island, in Caernarvonshire. Mr. Jones also enquired whether the Committee would preserve such documents and drawings as might be collected in any survey or special investigation of such subjects, and added some remarks on the utility of a good list of *desiderata* previously to the inspection of particular districts, expressing his opinion that the publication by the Committee of a set of Instructions, similar to those issued by the French "Comité Historique," would be a valuable auxiliary to archæological research.

Another letter was read from Mr. H. L. Jones, stating that the railroad about to be made from Chester to Holyhead will pass in the immediate vicinity of the following ancient remains, which may possibly thereby suffer some injuries. In Flintshire, a Roman road, and some British and Saxon works; in Caernarvonshire, the Roman station at Conway, the castle, and the town walls there, which were built by Edward I.; between Aber and Bangor, the road from Conovium to Segontium; in Anglesey, the communication between Segontium and Holyhead, and the Roman walls which are still standing at the latter place. Mr. Jones therefore suggests that, as in the cutting of this line many valuable objects of antiquity will probably be brought to light, the Committee should apply not only to the London and Birmingham railroad company, and to its engineer, Mr. Stephenson, but also to the chief land-owners (some of whom are members of the Association), through whose property it is to pass; and urge them, with especial care of old Conway



Kirk Michael, Isle of Man



to preserve all such objects, and deposit them either in the Museum of Welsh Antiquities, now established at Caernarvon, or in the British Museum.

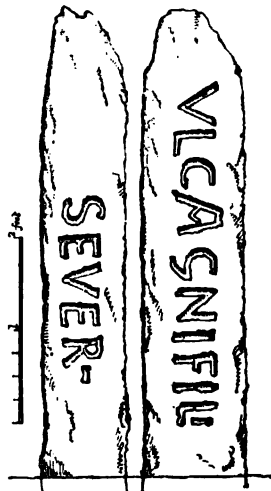
A letter from Mr. Charles J. Palmer, of Great Yarmouth, to Mr. King, was read, stating that the Yarmouth, Beccles, and Dix railway, as now proposed, will run along the low ground at the foot of Burgh Castle, and suggesting, although no part of it will be necessarily touched, that some of the Committee should communicate with the engineer, Captain Moorsom, and request him to take care that no wanton damage be done to the old walls. Upon this communication, Dr. Bromet, who had undertaken, on the first alarm, to enquire as to the probable fate of the above-named almost unique specimen of Roman fortification, reported that there was reason to doubt whether authority would be granted for the railway above-mentioned, and the project has been subsequently laid aside.

A letter to Dr. Bromet, from Mr. Henry J. Stevens of Derby, was then read, offering to present to the Association a set of casts taken from some ancient sculptured stones, formerly parts of the church of St. Alkmund, in that town, and of which Dr. Bromet gave an account to the Committee on the 13th of November last; Mr. Stevens observed that the drawings and written description, which he proposes to communicate to the Committee, will not afford such satisfactory information regarding these sculptures as might be supplied by these fac-similes. In reply to this offer, the Secretaries were instructed to give the thanks of the Committee to Mr. Stevens, and to state, that, as the Association does not yet possess a suitable place of deposit for such cumbrous objects, the Committee must decline the offer of the casts, but that they would gratefully accept the drawings and written description.

JANUARY 22.

Mr. Thomas Kent, of Padstow, Cornwall, communicated, through Mr. Charles R. Smith, a sketch of an inscribed slab of granite, described as apparently of the Romano-British period, which now supplies the place of a gate-post, at a spot a few miles distant from Padstow. The stone measures about 6 feet in length, and about 13 inches by 10 inches square. The proprietor of the land promises to remove it to a more secure situation.

Mr. Way laid before the Committee a sketch of another inscribed memorial, communicated by the Rev. William Haslam, of St. Perranzabuloe, which likewise now serves as a gate-post, in the parish of St. Clement's, near Truro. This primitive and simple monument is formed of a roughly-hewn slab of granite, which measures in height 8 feet from the surface of the



ground, 3 feet of its entire length being buried, and in breadth 18 inches at the widest part. Mr. Haslam proposes to read the legend as follows:—

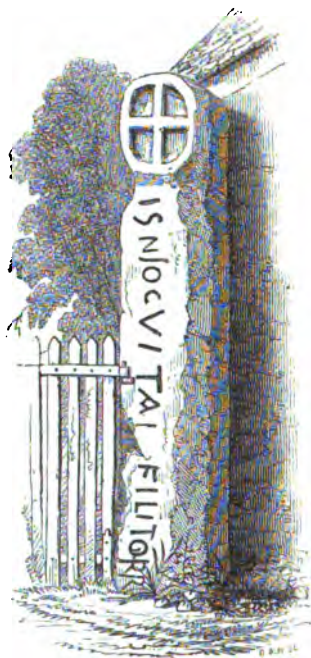
ISNIOCVS VITALIS FILIVS TORRICI.

Borlase considered this cross to be one of the most ancient Christian monuments in the county, and probably the memorial of a Roman-British Christian of the fourth or fifth century. Its present position is at the back-gate of the vicarage, near the church-yard, within the precinct of which, as it may be concluded, it had been originally placed. Mr. Haslam reports that several other inscribed monuments, apparently of very early date, still exist in various parts of Cornwall, and deserve careful investigation.

Mr. William Hylton Longstaff, of Thirsk, communicated, through Mr. Way descriptions of the stained glass, and representations of some portions thereof existing in the fine Perpendicular church of Thirsk observing that the comparison of examples of ancient decoration, symbolism, and costume, through the medium of correspondence between the Members of the Association, would prove highly advantageous. The existing glass in the nave was a few

years ago collected by the zealous churchwarden of the place, Mr. Tutin, so as to fill one whole window, and the tracery of another. Several of the compartments have been arranged with accuracy and taste, but it is to be regretted that in many parts the ancient glass has been tampered with, and portions of the draperies have been restored in modern glass, without sufficient authority. Some parts, too, are in great confusion, owing to the miserable state of the glass, which had shared the fate of too many similar remains in the county.

The only figures which Mr. Longstaff has been able to appropriate are the following. 1. *St. Margaret*, beneath a canopy, having under her feet a dragon, and a cruciform spear in her hand. 2. *St. Catherine*, corresponding in decorations with *St. Margaret*, with the sword and wheel. 3. *St. Giles*, in a blue robe, crosier in left hand, book in right, and the wounded doe springing up at him. Opposite this figure is another, also in a blue dress, having a mitre and crosier, kneeling before a table with a book open, and with a scroll round the head, "*Sce Egidi ora p' nobis.*" The head, and other parts, have been restored (as it is stated, faithfully) in consequence of the originals being so much broken as to render it unadvisable to replace them. 4. Two beautiful figures labelled respectively "*Anna—Cleophas.*" *Cleophas* is represented as an aged man, and the



robe of Anna is powdered with the letter a. The foregoing designs are nearly perfect. 5. *St. Leonard*, in an archbishop's costume, and a fetter in one hand, the other being in the attitude of benediction. Labelled "*S. leon'dus*." 6. A head of Christ, with the cruciform nimbus, and a rude representation of the crown of thorns. No other portions of the figure could be appropriated to this head. Some other figures, more or less fractured, amongst portions of minor consequence, also exist. The following may deserve notice. Two heads with horn-shaped dresses, attached to draperies which certainly never belonged to them, near to *St. Leonard*. Beneath, this legend, "*Orate p' bono statu—Elizabet—uxoris*." The "*Elizabet*," is part of some other inscription. Two large heads, one an aged personage, with yellow hair, and the other a female with a coronet, perhaps intended for the wife of one of the Mowbrays who were dukes of Norfolk, but this is quite a matter of conjecture. Near them is a scroll, "*Osgodby—bina virgo sistas*." *Osgodby* is a hamlet near Thirsk, formerly the residence of the Askews, whose arms occur five times in the windows, but the scroll probably was formerly in some other window.

The following arms occur, mostly on shields borne by angels. 1. Askew, sable, a fess gules between three asses passant argent. In these arms three distinctions occur, a crescent, a mullet, and a mitre. 2. D'arcy, Az. semée of crosslets and three cinquefoils Arg. The Lords Darcy and Menil were very powerful in Yorkshire. 3. Royal Arms, France and England quarterly, with the motto "*dieu et mon droit*." 4. Mowbray, Gules, a lion rampant argent. The family, it is well known, had a large castle at Thirsk, demolished in the reign of Henry II., and possessed the manor until its extinction. 5. —? Barry or and azure, a chief of the first. 6. —? Arg. on a bend cotised gules three torteaux, a chief sable. 7. —? Sable, two lions passant paly gules and argent.

Besides the above designs there are many ornaments, some of great beauty, and six noble canopies, filling the heads of the principal lights. Some of the glass is evidently older than the church, and of the Decorated period; one fragment has the ball-flower ornament, well drawn. No evangelistic emblems have been noticed, but part of an *Agnus Dei* is observable. The tracery of one of the chancel windows is nearly filled with foliated sombre-coloured glass, which was taken out during a late so-called restoration of this part of the church, but will shortly be replaced. The steward of the lessees of the tithes (who of course hold the chancel) inconsiderately suffered this glass to be extracted from the leads, rendering it a difficult task to restore it as originally arranged, and not content with this, gave some portions away, which however have been fortunately recovered.

Mr. John Virtue, in a letter to Mr. Charles Roach Smith, stated that having heard that a number of interesting documents and papers had been stored away in a room in the ruined mansion of Cowdry, near Midhurst, in Sussex, the only portion of the building that escaped destruction by the fire, he took occasion to visit Cowdry House in November last. He ascertained that the room having become ruinous and unsafe, and many of the papers

having been carried away by persons who chanced to visit the ruins, the remainder had been thrown into the closets which surrounded the room, which were then nailed up, and the papers left to decay. The present state of this chamber is such, that at no very distant time it must fall, and these old documents will probably perish.

Mr. Thomas King, of Chichester, communicated an account of the singular interment discovered in a barrow in Dale Park, near Arundel, which was opened in June, 1810, by the Rev. James Douglas, the author of the *Nenia*, and Mr. King. The tumulus was formed of coarse gravel, and no signs of any vallum around it could be perceived. In the mound, the elevation of which was inconsiderable, portions of charred wood were found, and about a foot beneath the level of the natural soil a perfect skeleton was discovered, the head placed towards the north; it measured six feet, and at



Skeleton found in Dale Park.

the feet were placed a pair of large stag's antlers. The form of the tumulus was oval, the longer diameter being north and south, corresponding to the direction in which the corpse had been deposited.

Mr. Smith laid before the Committee a letter from Mr. W. P. Griffith, representing that St. John's Gate, Clerkenwell, which was the south gate of the Hospital of the Knights of St. John of Jerusalem, finished A.D. 1504, had fallen into decay, so that the state of the building has been reported to be dangerous, and that the official referees, under the new Metropolitan Building Act, have directed Mr. Robert Sibley, district surveyor of Clerkenwell, to make a survey of its present condition. Portions of the decayed facing of the gate have from time to time fallen, to the annoyance of the neighbours, who are disposed to desire its removal, and if the proprietor does not think fit to repair it, the building will probably be condemned to destruction, in pursuance of the act of parliament. Mr. Manby promised to obtain further information on the subject.

Mr. Goddard Johnson communicated a notice of the discovery of some bronze implements, in the village of Carlton Rode, about three miles south of Attleborough in Norfolk, by a labourer employed in digging a ditch in a piece of pasture land, the property of the Rev. Thomas Slapp. Four bronze gouges were found, three of which have sockets for hafts, and one has a shank to be inserted into a haft; there were also bronze punches, chisels, celts, portions of celts, being the cutting ends of those implements, and several pieces of metal, of which one appeared by its shape to have been the residuum left in the melting-pot. There was no appearance of a tumulus, or any other trace of ancient occupation, near the spot. Mr. John-

son remarked that the discovery of celts with implements of mechanical use, in this instance, may afford a ground for the supposition that celts were fabricated for some domestic or mechanical purpose, rather than to serve as military weapons. Mr. Smith observed that a similar discovery of celts with gouges, and portions of a bronze sword, had been made at Sittingbourne, as stated by the Rev. W. Vallance in a paper which was read at the Canterbury meeting.

Mr. J. Dixon, of Leeds, communicated a description and sketch of a fragment of painted glass, formerly in one of the windows of the old mansion called Oswinhorpe, or Osmundthorpe Hall, near Leeds, now demolished, which was, as it is supposed, a residence of the kings of Northumbria. The drawing represents a portion of a small figure of a king; he is in armour, on his shield and surcoat appears the bearing, argent, three crowns or, and it has been conjectured that it was intended to portray Redwald, the first Christian king of the East Angles. The field, however, of the arms attributed to the East-Anglian kings, is azure. The costume of the figure shews that it was designed in the earlier part of the fifteenth century. Mr. Dixon stated that a gold coin of Justinian, weighing twenty-one grains, was found at Oswinhorpe, in August, 1774.

A note from Mr. Edward Freeman was then read, in reference to the "restorations," which are now in progress, at St. Mary's church, Leicester. The removal of the Altar from the end of the wide southern aisle, where it at present stands, to the original chancel, will leave a space, originally occupied by a chantry altar, and now to be occupied by pews, which will injure or conceal some Early-English sedilia, described as of remarkably fine character. A sepulchral recess near to them has been recently blocked up by a monument, and a beautiful parciose screen, which divided the south aisle from the chancel, has been taken down, and it is proposed to re-erect it as a reredos to the new altar, and to paint the Ten Commandments upon the panels.

Mr. Way shewed to the Committee a sketch of a singular fragment of sculpture, which was discovered some years since at St. Michael's church, Southampton, imbedded in the wall of a porch, which was then taken down. The Rev. Arthur Hussey, of Rottingdean, who made this communication, states that it has been fixed against the chancel wall, within the altar rails: it represents a bishop, vested in pontificals, his right hand elevated in the attitude of benediction, whilst the left grasps the pastoral staff, which terminates in a plain volute. Unfortunately the head is lost; the fragment measures about 30 inches in height: and the only remarkable peculiarity is, that on the breast appears a square jewelled ornament affixed to the chasuble, and apparently representing the *rationale*. The sculpture is exceedingly rude, and its date may be assigned to the thirteenth century. Mr. Hussey also drew the attention of the Committee to the dilapidated state of Netley Abbey, and the injuries which it had sustained in late years; observing that the fall of some portions might be apprehended, but that wanton mischief had done more than time and decay to deface this interest-

ing monument. The ruins are now, however, strictly closed against intruders.

Mr. Thomas Inskip, of Shefford, Bedfordshire, communicated an account of the discovery of Roman remains recently brought to light in that neighbourhood. Two skeletons were found, buried cross-wise, the head of one to the south-east, and that of the other in the contrary direction. By the side of these were placed three fine vases of glass, the largest of which, of coarse metal and of a green colour, would contain about two gallons. The form is sexagonal, and it has no handles; the glass towards the lower part is half an inch in thickness. There was also a glass bottle, of remarkably elegant design, and of the colour of pale Port wine, with a slight purple tinge. All these vessels were broken to pieces; some fragments of Samian ware were found, and an iron utensil, apparently intended for the purpose of hanging up a lamp against a wall.

The Rev. Edward Gibbs Walford, Rector of Chipping Warden, near Banbury, exhibited a bead, or annular ornament of pale olive-green coloured glass, supposed to be of early British fabrication; it was found in August, 1844, near the south-east corner of the bull-baiting ground in Chipping Warden parish. Mr. Walford caused the spot to be excavated, but nothing more was discovered. The bull-baiting ground is nearly contiguous to the Arbury Banks; in the middle of it are the remains of an artificial bank, parallel with the Wallow Bank; and at a spot midway between them the bead was found. The value of this relic, as Mr. Walford remarked, is that it affords an evidence, in addition to many others, that these Banks were of British construction and occupation.

Mr. Hawkins, in reference to a communication which had been made at a previous meeting regarding the present state of Llantoney Abbey, furnished the following particulars. The owner of the property, Walter Savage Lander, the poet, now resident in Italy, has been much blamed for allowing stones to be removed from the abbey, for the construction of a house built there by him. The abbey is now very ruinous, the walls of the choir are standing, at least so far preserved that the outline of some of the windows is shewn. The walls of the south transept are tolerably perfect, the north transept is ruinous; the arches which separate the nave from the aisles are in fair preservation and very beautiful. The north aisle is occupied by a wash-house and skittle-ground. The cloisters, dormitories, &c., are used as a place for the reception of visitors, kept by a person named Webb, who does all in his power to preserve the ruins, which do not appear to have suffered any injuries of late. The western front is very perfect and beautiful, but the tracery of the great window is gone.

Letters were read by Mr. Smith from Mr. W. Webster and Mr. C. Beauchamp, relating to a Roman tessellated pavement at West Dean, Hants, which was partially laid open upwards of a century since. It is apprehended that it may now be destroyed by railway operations. Mr. Smith stated that he had written on this subject to Mr. Beauchamp, the tenant of the land, and to Mr. Hatcher, of Salisbury, and Captain Smith, R.M., who had promised to report to the Committee.

## FEBRUARY 12.

Mr. John Adey Repton presented a series of drawings of piscinas, of various dates, comprising a representation of an example recently brought to light, by Mr. Repton, in Springfield church, Essex, which had been wholly concealed. He supposes it to be of the time of Edward I. or Edward II. The large piscina in Tiltey church, Essex, erected probably as early as the reign of John, is furnished with two basins, one circular, the other octangular. The other examples are from St. Laurence, Ramsgate, and a chapel near Coggeshall, Essex, assigned to the early part of the reign of Henry III., having round-headed trefoiled arches; towards the latter part of the same reign this feature was superseded by the pointed trefoil, as at Laxton, Northamptonshire, which appears to be a very early specimen. Mr. Repton sent also a drawing of the triplet window of the chapel near Coggeshall, remarkable as being wholly constructed of brick. The bricks measure  $12\frac{1}{2}$  inches by  $6\frac{1}{4}$ , and 2 inches thick.

Mr. Charles Roach Smith exhibited a piece of needle-work, communicated by Mr. John Dennett, of New Village, Isle of Wight, who, in alluding to Mr. Hartshorne's paper on embroidery, remarked that in this instance the black velvet, which serves as the ground-work, has been cut out in those parts where the pattern was sewn on. It is a portion of a complete suite of furniture for a half-tester bed, formerly in the old house of Appuldurcombe, and is said to have been the work of the ladies of the Worsley family. The ornaments are much raised, and the thickness of the hangings, the lining included, were so considerable that they must have been almost bullet-proof. The date 1616 was worked in the centre of the head-cloth. Mr. Dennett sent also a rubbing from a sepulchral brass in Arretton church, Isle of Wight. It is a figure in plate armour, date about 1430, the head is lost, and when perfect it measured about 2 feet 6 inches. The inscription is on a plate under the feet, and deserves notice as an early example of the disuse of the Latin legends which commonly accompany the memorials of the fifteenth century.

Here is y byrled. under this graue  
 Harry Hawles. his soule god saue  
 longe tyme steward. of the yle of wyght  
 haue m'cy on hym. god ful of myght

Beneath was an escutcheon, now lost. The ancient name De Aula, Mr. Dennett remarks, seems now to be preserved in the name Hollis.

Mr. Smith laid before the Committee a rubbing of another sepulchral brass, found at the east end of the north aisle in the church of Yealmp-ton, nine miles from Plymouth, and communicated, with notes of other memorials there, by Mr. Charles Spence. It is a figure in armour, measuring in length 2 feet 9 inches, and under the feet is the following legend:—  
*Hic jacet Joh'es Croker miles quonda' cypborarius Ac signifer Illustrissimi regis edwardi quarti qui obiit xliij die marcij Anno dn'i milli'o qui'ge'tesimo octauo.* Four escutcheons, one on either side of the head, and two at the

feet, exhibit the bearing, a chevron between three crows, but the chevron is not engrailed, as usually borne by Crocker of Lyneham. Sir John Crokker distinguished himself in the suppression of Perkin Warbeck's rebellion, and accompanied the earl of Devon to the relief of Exeter, when besieged in 1497. The Lyneham estate passed, in 1740, by marriage with the heiress of Crocker, to the Bulteel family. On the north side of the church, in the churchyard, there is a very ancient inscribed slab, which bears the name TOREVS.

Mr. Thomas King, of Chichester, addressed the Committee on the subject of the frequent injuries and spoliation of sepulchral brasses; he states that ten escutcheons have been taken, one by one, from the curious brass at Trotton, in Sussex, which represents Margarete de Camoys, who died 1310. The armorial ornaments to which Mr. King alludes are, probably, the small escutcheons with which her robe was *semée*, and their loss is to be regretted, not only because they were doubtless enamelled, but as a very singular specimen of costume; for this is the only sepulchral brass which presents this peculiar feature of ornament, and it would have been deserving of attention to ascertain whether the bearing thus introduced were her own arms (Gatesden), those of Camoys, her first, or Paynel, her second husband. Mr. King, in a second letter addressed to Mr. Smith, in reference to the collection of old papers at Cowdry House, to which the attention of the Committee had previously been called, stated that the said documents had been stored away in a detached dovecote, at the time of the conflagration, and that they related to the times of Elizabeth, James, and the Protectorate. Mr. King has some of these papers in his possession, one of which is a detailed account of expenses for liveries and tailors' work, during Elizabeth's reign: he has also court rolls and other documents, of the time of James I. The papers had been wantonly destroyed, and used as wrappers, or for kindling fires, but the Earl of Egmont has recently purchased the estate, and the ruins will no longer be accessible to mischievous idlers.

Several cases were submitted to the attention of the Committee by persons anxious to preserve from demolition certain ancient churches, which had been condemned, perhaps, without sufficient consideration. Mr. W. G. Barker, of Harmby, near Leyburn, Yorkshire, reported to Mr. Way that the vicar of Thornton Steward had resolved to demolish the venerable church of St. Oswald at that place, considered by Dr. Whitaker to be the only vestige of Saxon architecture in Richmondshire: this church is named in Domesday. The fabric is in sufficient repair, the chief landowners and the parishioners, whose families have long been resident on the spot, are opposed to its destruction: its architectural features are not very striking; the nave is Norman, the chancel, which appears to have been built during the fourteenth century, contains a "lychnoscope, credence and piscina conjoined, and a beautiful sepulchre." Portions of a very ancient sculptured cross, covered with scroll-work, have been found in the churchyard. The church is distant about a quarter of a mile from the village, and complaints are made that it is damp, but this evil at least might be corrected by draining.



The proposal to remove the church to the village has, as it is said, been sanctioned by the bishop of Ripon; but, at all events, it is to be hoped that the ancient place of burial will be preserved from desecration. Mr. John Waller, in a letter to Mr. Smith, stated, that the church of Fairlight, near Hastings, an old fabric, of humble character, had been likewise condemned, contrary to the feelings and wishes of the descendants of many generations, whose remains rest around this church, which, moreover, would require only a small outlay in order to put the building into good repair, and it is of sufficient size for the wants of the parish. A new incumbent, however, as it appears, desirous of erecting a structure of more decorated character, is endeavouring to collect subscriptions for that purpose, but it is to be hoped that he may be induced to abandon his intention. Mr. Waller's report is confirmed by Mr. W. Brooke, of Hastings, who announces that this little church is immediately to be pulled down, and that the singular little church in the middle of Hollington Wood, between Hastings and Battle Abbey, is likewise to be levelled to the ground, unless rescued by timely remonstrance. Mr. W. Gomonde, of Cheltenham, expressed his apprehension that the beautiful Norman chapel of St. Mary Magdalene, Gloucester, which belongs to some almshouses, might be demolished, to make way for a district church. The Chairman of the Trustees, indeed, declares that no such intention at present exists, but states, that if the ground were required in order to erect a larger church, the chapel would probably be sacrificed.

Mr. Gomonde communicated also a sketch of an intaglio, recently found in ploughing at Witcomb, in the vicinity of the Roman villa discovered by Lysons. It is a cornelian, set in a gold ring, and the device is composed of three heads, combined, which are supposed to represent Rome, Neptune, and Mercury. A second ring was found, set with a plain ruby.

The Rev. E. Gibbs Walford, rector of Chipping Warden, communicated a notice of an ancient burial-place, situated on a hill on the southern side of that parish, where skeletons have frequently been disinterred. It is remote from the church; but to the north-west is the British station called Arbury Banks; and in the valley beneath are the remains of Warden Castle. Mr. Walford has collected statements, supplied by various persons, who have witnessed the discovery of large pits filled with bones, a quantity of spurs, as also of skeletons interred singly, the bodies having been laid north and south, and in another case, east and west; these skeletons were laid consecutively in a line, head to foot. He suggests the possibility that these may be the remains of the Welshmen slain at the battle of Danesmore, in the adjoining parish of Edgcott, A.D. 1469, or of other persons who perished on that occasion.

Mr. Walford also laid before the Committee a coloured representation of a portion of Roman tessellated pavement, measuring about 13 feet square, which was discovered by some labourers, in the operation of trenching, at Lenthy Green, about a mile from Sherborne, Dorset. This occurred about

the year 1840; the rubbish was removed, and a temporary house raised over it; it was subsequently removed by a frame, worked by means of screws, and laid down in Lord Digby's dairy, at Sherborne Castle. The central subject, which is enclosed in a panel formed by two interlaced squares, appears to represent, as Mr. Birch suggested, the contest between Apollo and Marsyas: one figure is seated, and holds a lyre on his knees; the other plays on a double flute.

Mr. Smith reported the result of his enquiries respecting another tessellated pavement, at West Dean, in Wiltshire, which, as it had been stated to the Committee, lay in the projected line of a railway: Sir Richard Hoare mentions a discovery of a pavement at that place about a century since. The spot is in the occupation of a farmer named Beauchamp, who has uncovered a small portion, but it is believed that a much greater extent of pavement lies still concealed; and the remains of walls, the discovery of coins, and other relics, appear to indicate the site of a villa. Nearly the whole of the place is the property of Charles Baring Wall, Esq., M.P. Mr. Hatcher, of Salisbury, asserts that the site of another unexplored Roman villa exists in Clarendon Wood, about three miles from Salisbury, and that numerous coins have been there discovered.

Mr. William Downing Bruce, of Ripon, communicated an account of the tomb of Robert Bruce, competitor for the crown of Scotland, still preserved at Guisborough. This curious memorial, which appears to have been erected towards the close of the fifteenth century, consists of an altar-tomb, surrounded by small figures in armour, with armorial escutcheons, singularly disposed. A representation of the western end of the tomb, now destroyed, has been preserved by Dugdale, in his account of Guisborough Priory, which was founded by Robert de Brus, A.D. 1119. A representation of the tomb is given in Ord's History of Cleveland; and Dugdale's plate has been copied for Mr. Drummond's History of the Bruce family. The two sides of the tomb were removed to the parish church, and built into the porch, or lower part of the tower; the upper slab being employed to form an altar-table, as is still to be seen. There was no recumbent effigy, but a figure of Robert Bruce appeared at the west end of the tomb, which no longer exists.

Mr. W. H. Hatcher communicated a sketch of a portion of Norwich Cathedral, taken by the Rev. A. Power, sen., and representing a most picturesque portion of that edifice, which, as stated to the Committee, must shortly fall into ruin, on account of its having been undermined. The view is taken from the residence of the Rev. Alex. Bath Power, jun.

Mr. Charles R. Smith communicated a letter from Monsieur de Gerville, of Valognes in Normandy, respecting the discovery of 366 French and English gold coins, near Barfleur. They are chiefly of the reigns of Charles XII. of France, and of Henry V. and Henry VI. of England.

The Rev. Charles H. Hartshorne then read to the Committee a report on the present state of the interesting ruins of Wenlock Priory, county of Salop; stating that about two years since he called the attention of the late proprietor to the impending ruin of that part of the transept which had been



One of Two Panels affixed to the Standards of a Founder's-Seat  
in North-Witham Church, Lincolnshire,

Palmer's Glyphography.





Conical Capital (ante-Norman), found beneath the Foundations of  
St Alkmund's Church Derby

Palmer's Glyphography

R. Palmer, Typ.





Conical Capital (ante-Norman), found beneath the Foundations of  
St. Alkmund's Church, Derby

Palmer's Glypigraphy,

E. Palmer, Typ.





preserved. A singular building, which was then standing, apparently one of the fortified gates of the Priory close, has subsequently fallen, but no wilful damage has been done to the ruins. During the last autumn, on a representation to the Right Hon. Charles Wynne, the sum of 15*l.* was placed, with a view of preventing further decay, at the disposal of Mr. Harts-horne, who stated that in company with the Rev. J. L. Petit, he had made a careful examination of the ruins, and taken every possible precaution for their security, by cutting away all trees and shrubs which might disjoint the stones of the fabric, by pointing the upper courses of the masonry, by securing the coping stones, and by giving support to those parts which presented any appearance of danger.

## FEBRUARY 26.

The Rev. Henry De Foe Baker, of Browne's Hospital, Stamford, presented drawings which represent the ruined gateway of Mackworth Castle, Derbyshire; a fragment of sculpture, ornamented with figures of animals, which was discovered in pulling down St. Alkmund's church, Derby, and appears to have formed the lower limb of a finial-cross; a singular head, which was dug out of "the Roman bank," or Ermin Street Road, at Southorpe, near Stamford; a singular vessel of greenish-coloured glazed earthenware, which was discovered, at Stamford, in a subterraneous passage, partially explored; and two personal seals. One of these exhibits the bearing, a fesse dancetté between three cross-crosslets fitchées, surmounted by a helm and crest, and bearing the legend *Sigill: Thome: de: Sandes*; the matrix is of silver, and was found in Carlisle Castle. The second is inscribed *S: FR'IS: IOH'IS: ROLANDI: ORD: MINOR'*, with a scutcheon bearing two lions rampant, adossés. Mr. Baker offered at the same time, for insertion in the forthcoming Journal, impressions of three glyphographic representations of ancient sculpture, produced by Mr. Palmer's process, which, as Mr. Baker remarks, may prove very valuable and available for the illustration of topographical or antiquarian works. The Committee thankfully accepted his obliging offer, and the subjects, which are here laid before the readers of the Journal, are as follows. Two sand-stone capitals of conical form, discovered under the pavement in the late church of St. Alkmund, Derby (now replaced by a new and tasteful structure). The third specimen of glyphography represents a sculptured panel of oak, formerly the end of an open seat in North Witham church, Lincolnshire, and rescued from the fire by Mr. Baker. It exhibits an interesting achievement, which by the kind assistance of Mr. King of the College of Arms, in referring to evidences there preserved, appears to have been the coat of Sir Thomas de la Laund, of Horbling, Lincolnshire, who married Katharine, fourth daughter, and at length coheiress, of Sir Lyon Welles, by Beatrix, heiress of Sir Robert Waterton. Sir Thomas was beheaded with Richard, Lord Welles, K. G., and his son Robert, by order of Edward IV., in the year 1470, according to Polydore Vergil, (lib. xxiv. p. 519.) The quarterings are as follows: 1. argent a fess dancetté between ten billets gules,

De la Laund; 2 and 3, or, a lion rampant, queue fourchue, sable, Welles; 4, barry of five, ermines and gules, three crescents sable, Waterton. The crest, which is placed on a most grotesquely fashioned heaume, is a lion, queue fourchue, probably assumed from the Welles family.

Mr. Way submitted, for the consideration of the Committee, the circular recently issued by the Philological Society, requesting the assistance of all persons who have given attention to the peculiarities of local dialect, in furtherance of the intention of the Society to compile and publish a Dictionary of British Provincialisms. Mr. Way observed, that the proposal of the Philological Society to collect such remains of our older language as are still preserved in the local dialects of the British islands, appears to be an object well deserving of the attention and concurrence of the Committee, and that essential aid might be afforded to the efforts of the Philological Society, by making the object known to the members of the Association, through the medium of the *Archæological Journal*. The Committee expressed their desire to give furtherance to so important an object. Many of the readers of the *Journal* may have taken an interest in observing and noting down the peculiarities of local dialect in various districts, and they may be disposed to make their researches available for such a purpose. The Philological Society will thankfully receive any communication addressed to the Secretary, I. G. Cochrane, Esq., 49, Pall Mall, London. (See the list of *Archæological works preparing for publication*.)

The Rev. John Williams, of Nerquis, Flintshire, author of the *Ecclesiastical Antiquities of the Cymry, or the Ancient Church of Britain*, communicated the following observations on the early use of lime-mortar in England.

"In an article 'on Ancient Mixed Masonry of Brick and Stone,' in the *Archæological Journal* (vol. i. p. 307,) by Mr. Bloxam, he observes; "That it is doubtful whether we have any remains of early masonry, to evince that, prior to the Roman invasion, the use of lime in a calcined state mixed with water and sand, or any other substance, so as to form an adhesive cement by which stone could be joined to stone, was known to the ancient inhabitants of this island." This made me curious to know if our old Welsh documents have recorded any traditionary incidents which might throw light upon the subject. I accordingly looked into some of them, and the following extracts are the fruit of my labours. "The three beneficial artisans of the isle of Britain; Corvinwr, the Bard of Ceri Hir Lyngwyn, who first made a ship, mast, and helm, for the nation of the Cymry; Morddal Gwr Gweilgi, the mason of Ceraint ab Greidiawl, who first taught the nation of Cymry how to work with stone and lime—at the time when Alexander the emperor was extending his conquests over the world\*;—and Coel ab Cyllin ab Caradog ab Bran, who first made a mill with wheels for the nation of the Cymry. And they were bards." (*Triad 91, third series, Myvyrian Archaeology, vol. ii. p. 71.*)

\* The words inserted within hyphens do not belong to the original *Triad*, but are the comment of some antiquary, at least as old as the middle of the twelfth century.

"Calchvynydd Hen ab Enir Vardd was the first who made lime. And it first happened in this way; having formed a bread-oven under his hearth with stones, the stones broke all to pieces by the force of the fire. He cast them away, and the rain first reduced them into dust, and afterwards into mortar, which became much hardened by the weather; and with some of that lime he white-washed his house: hence his name<sup>b</sup>. Llywarch ab Calchvynydd<sup>c</sup> was the first who made walls with stone and lime." Genealogy of Iestin ab Gwrgant.

Mr. Way exhibited a singular pavement-tile, which was found amongst the ruins of Ulverscroft Priory, in Charnwood Forest, near Mount-Sorrel, Leicestershire. Mr. Henry Stanley, who communicated this example of the Decorated tiles fabricated in the fourteenth century, states, that an accumulation of soil, to the depth of from three to five feet, now covers the floor of the ancient church: the principal remains consist of the tower, and the southern wall, with three beautifully sculptured sedilia, and three large windows. The tile seems to have formed a part of a set of signs of the zodiac, and presents a figure of the



ram, with the inscription SOL IN ARIETE, and in the angles appear traces of letters, apparently M. A. R. . . which may relate to the month of March, in which the sun enters into that sign. The zodiac, and emblematical representations of the months of the year by the ordinary occupation of each successive season, were frequently introduced in sculpture, painting, and other decorations. The curious pavement in Canterbury cathedral, composed of a kind of coarse mosaic work, affords a remarkable example: the ram is one of the figures still to be seen there. A curious set of decorative tiles, representing the months, and signs of the zodiac, existed in the chancel of Bredon church, Worcestershire.

Communications were submitted by Mr. John Butler, of Chichester, and Mr. Edward Richardson, regarding mural paintings, which have recently been discovered in Kirdford church, near Petworth; several figures of large size have been brought to light, and in some parts traces may be distinguished of painting executed at three several periods, covering the surface of the wall in three successive layers. Similar discoveries have been made in Lavant church, and it is much to be desired, that if these and similar mural paintings cannot be preserved, careful drawings should at least be made before they are plastered over and again concealed.

The Rev. Henry Ollard, of Didsbury College, Manchester, laid before

<sup>b</sup> Calchvynydd in English signifies a lime mountain.      nealogy" to have lived in the time of Dyvnwal Moelmud, whose era is dated 400 A.C.

<sup>c</sup> A son of Llywarch is said in the "Ge-

the Committee a rubbing, taken from a sepulchral brass, which exists in the south aisle of the nave of Glasgow cathedral, and is the only example of that kind of memorial hitherto noticed in Scotland. It consists of an oblong plate, measuring three feet by two, formed of mixed metal of darker colour, and harder quality, than was usually employed for monumental brasses; a moiety of the plate is occupied by the following inscription:—  
 HEIR · AR · BVREIT · S<sup>r</sup> · WALTIE · S<sup>r</sup> · THOMAS · S<sup>r</sup> · IHONE · S<sup>r</sup> · ROBERT ·  
 S<sup>r</sup> · IHONE · AND · S<sup>r</sup> · MATHIEV · BY · LINEAL · DESCENT · TO · VTHERIS ·  
 BARONS · AND · KNIGHIS · (*sic*) OF · THE · HOVS · OF · MYNTO · WT · THAIR ·  
 VYFFIS · BAIRNIS · AND · BRETHHEREIN. On the other half of the plate appears a single kneeling figure, in armour, and above, the word Jehovah, in Hebrew characters, from which descend rays of glory. The date 1605 is inscribed on the stone to which this plate is attached.

### MARCH 12.

The Rev. George S. Munn, of Cradley, Herefordshire, communicated a drawing of a remarkable specimen of early sculpture, which exists at Leigh church, near Worcester. It is a figure of the Saviour, which measures in height 4 feet 10 inches, and appears, by the character of the design, to have been sculptured about the twelfth century. It is now placed on the exterior of the northern side of the nave, in a kind of niche, or recess, which was once apparently one of the round-headed window-cases of the original Norman church. This recess, which measures 6 feet in height, is placed at the height of 15 feet 2 inches from the ground. Mr. Munn states that another figure, of very similar character, exists at the church of Rouse Lench, near Evesham. Examples of figures of the Saviour are of rare occurrence, in consequence of the destruction of all such representations and images, at the Reformation, and subsequently by the Puritans.

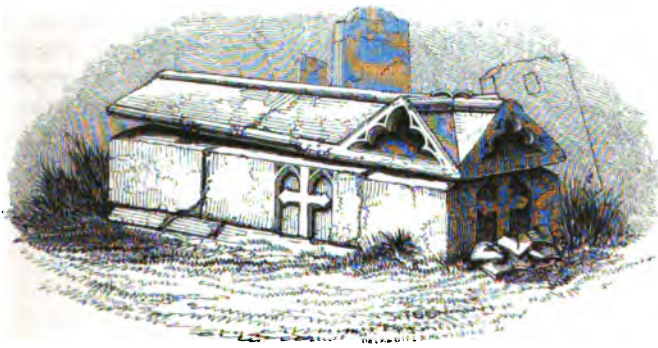
Mr. Munn presented also drawings of two monuments, which are to be seen at Bredon church, Worcestershire. One of these, recently discovered, has been placed on the southern side of the chancel; it is elaborately sculptured, and of very singular design. In the lower part appears a crucifix, the shaft and limbs of the cross being ragged, or raguly; above are seen the busts of a man and his wife, placed under purfled canopies. From the head of the Saviour proceeds a dove towards these



heads. The character of its sculpture seems to indicate that this singular monument was erected about the middle of the fourteenth century. A tomb, of very similar design, was discovered by the Rev. J. G. Butler, of Trim, county of Meath, at the depth of three feet, in the church-yard at that place, as communicated by him to the Committee; but in this instance, the figures of the Blessed Virgin and St. John appear, one on either side of the cross, under two other figures, possibly angels; and above the angels are the busts of the persons commemorated by the monument. The cross terminates in three trefoils. The second tomb at Bredon, of which Mr. Munn sent a drawing, is to be seen in the church-yard, on the southern side of the nave. It is an altartomb, the covering or upper slab of which is ridged, and fashioned apparently with the intention of representing the roof of a cruciform church. Monsieur de Caumont has given, in the "Bulletin Monumental," a representation of a similar church-yard tomb near a village church in the neighbourhood of Bayeux.



Mr. Munn also forwarded for inspection a restored view of the curious "Gesten Hall," at Worcester, and its singularly beautiful timber roof. It



Tomb in Bredon Church-yard.

is stated that Prior Wulstan de Braunston built the great hall, commonly called the "Gesten Hall," in the year 1320. For many years past this interesting building had been used as the deanery-house; it was disguised by a modern casing in front, and the interior filled up with ceiled rooms, so

that every feature of its character has been effectually concealed. The residence of the dean having been recently removed to the building hitherto known as the Bishop's Palace, and some intention of pulling down this ancient hall having been entertained, attention has been drawn to the fine architectural character of the structure. The plate, engraved at the expense of the Rev. William Digby, canon of Worcester, after the design of Mr. Harvey Eginton, exhibits the interior as it would appear if restored; and it is earnestly to be hoped that the interest which has been taken by several members of the chapter in its preservation, may secure from injury or demolition so interesting a monument of Decorated Architecture.

Mr. Francis Foster, of the Inner Temple, exhibited a cast in plaster of Paris, taken from a portion of a collar of suns and roses, which appears on the effigy of a knight, in Ryther church, Yorkshire. No intervening links are seen between them, as usually is the case; and a lion couchant is appended to the collar. A cast of a small piece of interlaced mail, as represented on another effigy in the same church, was likewise shewn. The conventional modes of representing mail at different periods vary considerably, and much light would, in all probability, be thrown upon the obscure subject of the use of ringed and mailed defences, if correspondents would take the trouble to send to the Committee casts of small portions of effigies, which present any unusual appearance in the representation of mail.

Dr. Bromet exhibited several rubbings taken from sepulchral brasses by Mrs. Whittam, of Cadogan Place. He described them as illustrative of the kind of armour which was used by gentlemen, or knights of an inferior degree, during the middle and latter part of the sixteenth century.

The Rev. Henry Lindsay, Vicar of Croydon, expressed his wish that some member of the Committee should examine the curious mural painting which has been recently discovered in the church of Croydon, previously to its being concealed again from view, in consequence of the decision of the churchwardens that the whole shall shortly be coloured over. The subject is St. Christopher; a little apart from the principal figure are portraits of a king and queen, in fair preservation: Mr. Lindsay supposes that they represent Edward III. and Queen Philippa. There are also traces of an inscription.

## Notices of New Publications.

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PRACTICAL GEOLOGY AND ANCIENT ARCHITECTURE OF IRELAND, BY  
GEORGE WILKINSON, Esq., Architect, M.R.I.A., &c. *London*, John  
Murray. *Dublin*, William Curry. Royal 8vo., 1845.

THIS is an exceedingly interesting volume, which embraces in a comprehensive manner the subjects mentioned in its title, and exhibits in a new light the intimate connection existing between them; the antiquary and the professional architect will find in it a valuable contribution to scientific literature, and a familiar and instructive account of the ancient architecture of our sister island. It proceeds from the pen of a gentleman who possesses a practical and professional acquaintance with the subject, and appears to have had extensive opportunities of obtaining information on the matters of which he treats; the result of his researches he has submitted to the public in a systematically arranged volume, accompanied by well-executed illustrations on wood, stone, and steel.

The first division of the work comprises Geology, and exhibits a concise and familiar exposition of the science, describing the characters of the various rocks suitable for building operations; the able and comprehensive manner in which the subject is handled cannot fail to diffuse valuable information, and shew the necessity there is for an acquaintance with geological phenomena, and the character of the different rocks which have supplied materials for our varied structures. The author clearly sets forth the advantages to be derived by the public, the architect, and the antiquary from the pursuit of this science, and how indispensable is the study of it in order to pursue architectural design on right principles, and to arrive at that excellence which ancient edifices display. He observes that,

“The importance of practical geology will, doubtless, be hereafter better appreciated than at the present time, and the rocks which possess so great a variety in their composition will be profitably studied, their differences of character become better known, and those which are of easy conversion and durable composition be employed more to the permanent advantage as well as ornament of the country; and when people become sensible of the different qualities of the stones of the locality in which they have to operate, designs will be made to some extent subservient thereto, proper constructive arrangements will be adopted, and the simplicity of application, and originality of conception, belonging to ancient structures will be again equalled. At the present time so little is the geology of a district understood or studied, that designs are almost invariably prepared without the least reference to this important consideration: inquiries are rarely made as to the cost of obtaining the kind of materials suited to the execution of the design; the distance of the place of supply, or their suitability to the circumstances of the

locality, as well as the capability of the workmen in regard to the use of them, are seldom taken into account.

In this respect our buildings of the early ages present us with fine examples of simple constructive arrangement, being almost always erected with the materials of the locality, to which the design is made subservient: and hence we see a homogeneous effect and local adaptation which greatly enhance the general beauty of these structures. So in regard to the buildings of greater antiquity: in those ruins which have long survived the wear of time, simplicity of construction, and an adaptation of the design to the locality, as well as to the materials with which they are built, are strikingly characteristic. The antiquary may derive most profitable information from the distinguishing characters of the different rocks, and may thence frequently determine the age and other circumstances connected with the erection of the structure he is investigating, more accurately than by tradition and imperfect records. Uniformity of materials or other peculiarity in churches, &c., as compared with that which is found elsewhere, may, with collateral circumstances, determine facts otherwise obscure. The nature of the stone employed in many of the ancient structures originated in later erections, where the same stone was not available, a kind of ornament varying from that which the antiquary would expect or could otherwise account for—a variance at once explained by the difference of materials used in the later structure and that from which it was borrowed." Pp. 6, 10.

To our readers the most attractive portion of the work will naturally be the ancient architecture of Ireland. The subject is treated in chronological order, commencing with the earliest efforts of constructive skill, as displayed in the monolithical monuments, or pillar-stones, circles, cromlechs, and sepulchral remains; amongst these we recognise none equal in magnitude to the noble temples of Avebury and Stonehenge, but large circular enclosures, forts, and moats are described as existing in great numbers, and some very curiously designed examples are noticed. Amongst these we cannot omit to refer to the New Grange, a large subterraneous chamber, of which a plan and section are given; it is considered to have been a sepulchral monument of a very remote age, and consists of a large conical mound occupying an area of about an acre. This mound is composed of an immense assemblage of stones, covered on the surface with earth, and is now overgrown with trees. In the centre of this mound, and nearly level with the natural surface of the soil, is a bold but rudely domed chamber, of very primitive construction; the height of it is about twenty feet; it is formed by the inward inclination of large horizontally bedded stones, the sides being composed of very large upright blocks. The chamber is approached by a passage about sixty feet in length, formed by upright stones and covered by large horizontally disposed slabs, which make a rude kind of ceiling; this passage is about three feet wide by four to six feet high. Such is the famous New Grange, of which Mr. Wilkinson has given the most accurate representation yet published\*. Several of these large tumuli occur in the same

\* An interesting description of this remarkable monument has recently been

given to the public by an intelligent Prussian traveller, Kohl, in his *Tour in Ireland*.





locality, the banks of the river Boyne, near Drogheda, in the county of Louth.

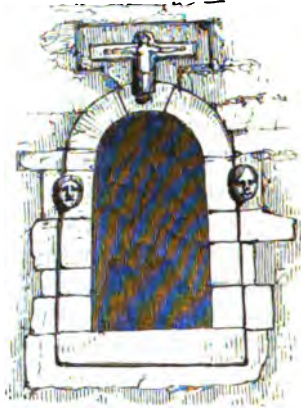
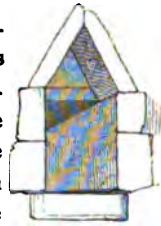
The author, after describing other interesting structures of dry-walled masonry of early date, gives a sketch of the progress of Architecture from the decline of the Roman Empire, and arrives at the period of the introduction of Christianity into Ireland, at the end of the fifth and beginning of the sixth century. Amongst the first stone edifices are to be noticed those interesting and very peculiar structures, the Round Towers, some of which are ascribed by Mr. Wilkinson to the early Christians, under the influence of the missionaries from other lands, who first evangelized Ireland at that early period. He appears to avoid reference to historical records, if indeed there are any upon which reliance can satisfactorily be placed, and grounds his conclusions upon the architectural character displayed in these monuments. Mr. Wilkinson, therefore, has investigated this subject in a different way from that in which it has hitherto been treated. The work contains a tabular statement, describing and shewing by lithographed drawings and numerous woodcuts, the constructive peculiarities, varied features, and present state of nearly every round tower in Ireland, with a description of the materials of which they are built. Some are of rough stones, ingeniously fitted together without mortar, and of very early character; others of rubble masonry, more or less rude; while others again are well built of ashlar masonry, with sculptured ornaments similar to those in general use in the 12th century.

The round tower on Devenish Island, county of Fermanagh, exhibits the form common to almost all these structures in their original state. Many round towers at the present day exhibit embattled tops, which are considered to be the work of a later period; many have doubtless altogether disappeared, and others are more or less in a state of decay. The general height of the towers in a perfect state varies from about 70 to 100 feet, their internal diameter, at the level of the doorway, measures about 8 to 9 feet; the walls are about 4 feet thick, and the door is usually placed from 8 to 10 feet above the surface of the ground; the doorways are either circular or square-headed, more usually the former; several openings occur between the door and the top of the tower, which are either square-headed, angle-headed or circular, generally either square or angle-headed, and of variable size; at the top, just below the



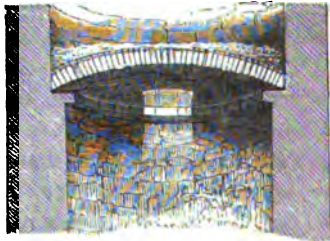
Round Tower, Devenish Island

base of the conical covering are, in most cases four, and sometimes five large openings<sup>b</sup>. The masonry and the doorways are stated to have a close resemblance to the architecture common to the Lombardic and Norman structures, which were erected on the decline of Roman architecture. Some of the doorways present highly enriched examples of the Norman style, others contain carvings exhibiting emblems of the Christian religion; one of these, on the doorway of the tower of Donoughmore, county of Meath, represents the Crucifixion; another, on the large lintel of a flat-headed doorway of the Antrim round tower, exhibits a cross of a different character; bands and tori are also occasionally met with. All these features of decoration are supposed by Mr. Wilkinson to be original.



Doorway of Tower of Donoughmore.

The interior of the towers is divided at certain regular heights for floors, which rested on the sets-off formed in the diminished thickness of the walls, or on transverse beams, the ends of which were inserted in holes; the several floors are considered to have been approached by ladders, or some such moveable contrivance. A section of one of the floors at present remaining in the round tower of Meslick, county of Mayo, is here given. The great height of the towers is considered to be owing to the necessity for using them as watch-towers, for observing the approach or retreat of hostile parties, as they were, probably, often surrounded by trees; at the same time they may have indicated the position of the church with which they were connected. An interesting example of the combination of the round tower with the early stone-roofed church, is afforded by the Crypt of St. Kevin, as it is commonly called, of which a representation is given in the following page. Mr. Wilkinson considers the churches of this description as displaying what may be termed the transition style from the round tower to the later church.



Section of Floor in the round Tower of Meslick

The similarity of construction and contrivance, which is to be observed

<sup>b</sup> The ornamented moulding, at the base of the conical covering of the Devenish tower, is of very remarkable character, which has not been exhibited by Mr. Wil-

kinson; and to which at some future occasion we may recall the attention of our readers.

by a comparison of the round towers with early Anglo-Norman castles, is illustrated by a sectional drawing of the circular keep at Pembroke, of which



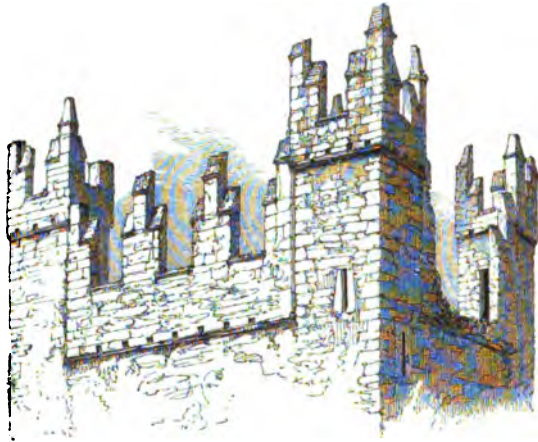
Round Tower Crypt of St. Kevin

Mr. Wilkinson has given, for the first time, as we believe, a detailed representation. In reference to this structure, he makes the following observations.

"Its security, too, so much like that afforded by the round towers, was owing to its small circumference, erected for the reception of a warrior chief, the lord of the castle and his family. The space obtained is but limited, but protection, the chief object of the erection, is, as in the round tower, admirably obtained; for the staircase ascending in the wall, which was thick enough to admit it, would render the approach to the upper rooms, even if the entrance door was passed, to be a matter of difficulty, and would place a limited party of defenders on equal terms with a powerful body of assailants, whose only approach could be that of the narrow passage; and in those days when artillery was slumbering, they were free from all danger except that of famine, until released by succour, or the retreat of their assailants; for their stone-built castle was proof against, doubtless, the most powerful agent in those times, viz., fire; and if even floor after floor was demolished, they would only advance still higher—and fearful would be the destruction they would cause to the assailants from the elevated and advantageous position the defenders would occupy, where, by gravity alone, stones would become more powerful weapons than any which could be brought against them by their assailants, from the reach of whose arms they would be almost free." P. 89.

In pursuing the notice of the architectural peculiarities of the ancient structures of Ireland, we can only afford space to allude to those which are the most prominent, and in contrast to such as are common in our own

island. An interesting and striking feature is presented in the peculiar battlement, which is common to all the ancient structures, ecclesiastical, castellated and domestic, and it is stated to be the only battlement which occurs in Ireland, affording, in the opinion of the author, a happy illustration of fitness or adaptation to the nature of the building materials of the country. The illustration here given represents a picturesque example of this singular battlement, taken from the tower of the abbey of Jerpoint in the south of Ireland: "This peculiar form admits of the most simple construction, being sometimes met with where none but small common stones are employed; where good mortar has been used the work remains secure for centuries."



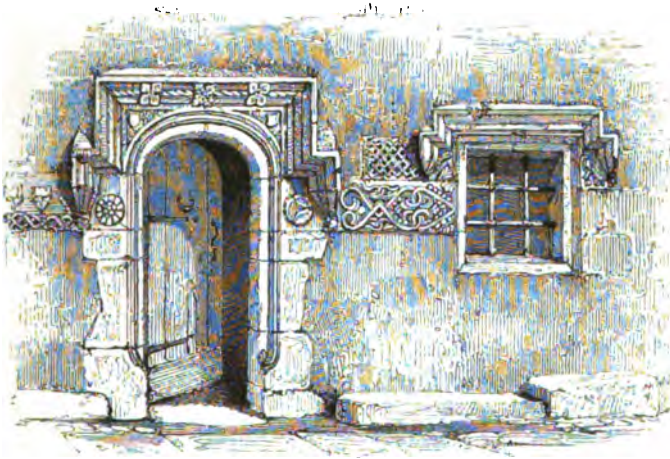
Battlement. Abbey of Jerpoint. Ireland.

It may be observed, that the churches of Perpendicular date, in the county of Essex, many of which are built of brick, supply examples of a battlement very similar in design. It is a remarkable fact, as stated by the author, that no spires are met with in any ancient buildings in Ireland. In comparison with the ecclesiastical architecture of England, the author remarks, that the Norman style in Ireland exhibits two or three distinct characters. First, that in which the ornament more resembles the sculptured foliage of Roman work; this was probably a style of imitation, originating from the hard nature of the sandstone, which was better suited for work requiring more of surface-cutting than deep carving. Secondly, the style as commonly displayed in England, in which the hollow mouldings contain bold sculptured figures, or flowers, carved heads, &c. Thirdly, a style which appears more of a foreign character, prevailing chiefly in the west of Ireland, in which the arches and groins spring from long, tapering, and ornamental corbels, containing peculiar carvings; of this a very interesting and beautiful example is given in Plate 14, which we regret we cannot here display.

Some beautiful examples of the transition Pointed style are to be found in Ireland, as also of the early Pointed: some fine remains in the style familiarly known in England as the Decorated, are also to be noticed; and the latest or Perpendicular style appears to have developed itself to a limited extent only at the time of the Reformation, when Gothic Architecture, as in England, altogether declined.

The most interesting examples are certainly in the Norman and early Pointed styles, the former appearing to have displayed itself earlier than in England, and to have extended over a much longer period than with us, and in the same manner did the transition, and early Pointed styles.

The author advances some very interesting remarks on the much greater use of stone in ancient buildings than in those of the present day, and illustrates the varied mode in which it was applied. We submit to our readers a curious illustration of a style in which the old domestic buildings in the town of Galway were constructed, and of which many interesting



Old Domestic Building Galway

remains are still to be found in some of the towns of the west of Ireland; these buildings were erected at a time when the decline of feudal habits gave importance to towns, by occasioning a change from castles to the castellated mansions, which, being erected with solid masonry, are still perfect, where undisturbed by violence.

Several towns in the west of Ireland still display curious specimens of architecture, of a modified style of the Elizabethan era; and speaking of the town of Galway, which at the period in question had much intercourse with Spain, and little with England, Mr. Wilkinson observes that the intricate tracery of some of the ornamental details appears to indicate their Moorish origin.

Of a remarkable class of ancient monuments, intimately connected with the ecclesiastical antiquities of Ireland, and the characteristic style of decoration which is displayed in architectural remains, we regret to find only a passing notice in Mr. Wilkinson's work. We allude to the sculptured

crosses, of which a single specimen is given, existing at Kells: a great number of these elaborately decorated works of sculpture are to be found in all parts of Ireland. They exhibit much variety of form and ornament, and are similar, in some respects, to the crosses which exist in Wales and other parts of our island. These monuments deserve to be carefully investigated and classified, not merely on account of the peculiarities of decoration at different periods, which they tend to illustrate, but as memorials of the progressive establishment of Christianity, and of events in ecclesiastical history, with which the erection of these monuments may, doubtless, in many instances, be connected.

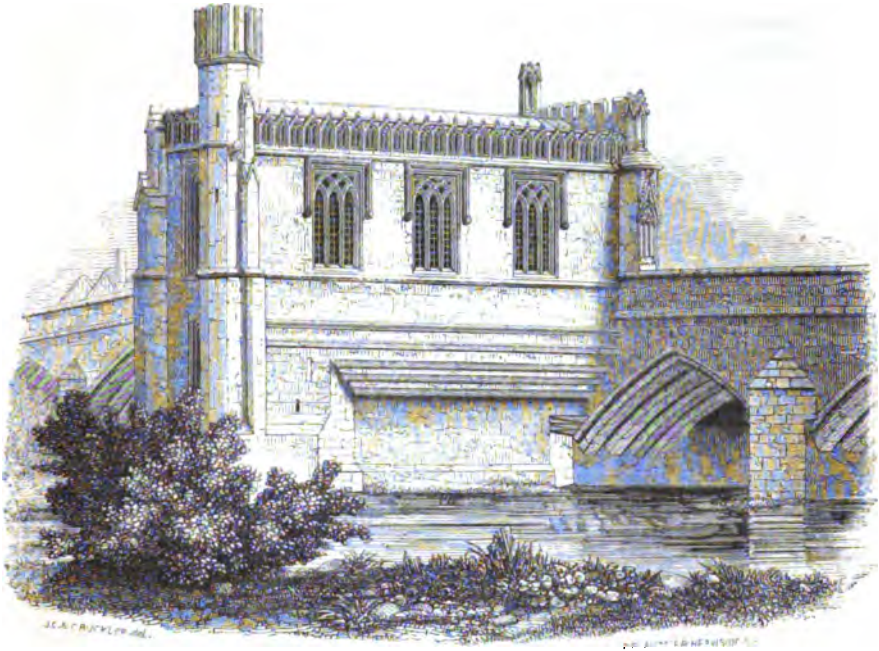


Space will not permit us further to pursue a notice of this work; we confidently recommend it to the perusal of our readers, as conveying much valuable information, illustrated by a profusion of well-selected representations. The second portion of the work contains brief but valuable geological descriptions of the several counties, and the details of a most valuable and extensive series of experiments on the strength, weight, &c., of the various building materials which exist in Ireland.

It is, perhaps, unnecessary to remind our readers, that the means of obtaining the like information, in regard to the building materials which are to be found in England, is most fully afforded by the national collection, freely open to the public, at the Museum of Economic Geology in Craig's Court, Charing Cross. This collection comprises the series of specimens procured by the commissioners who were appointed in 1838 to visit the quarries throughout the country, for the purpose of selecting materials for the new houses of parliament, and with these have been united the collections formed by the persons employed upon the Ordnance Geological Survey, affording not less to the architect and the antiquary, than to the Geologist, sources of most important and detailed information.

D.



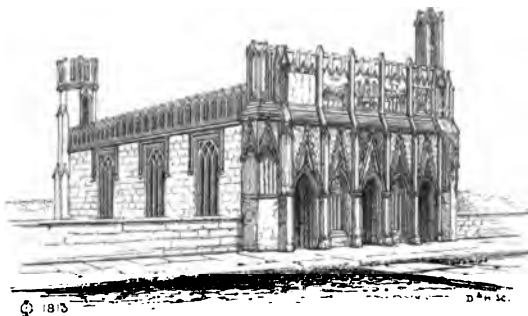


North East View of the Chapel on Wakefield Bridge.

**REMARKS UPON WAYSIDE CHAPELS, WITH OBSERVATIONS ON THE ARCHITECTURE AND PRESENT STATE OF THE CHANTRY ON WAKEFIELD BRIDGE.**  
 By JOHN CHESSELL BUCKLER, and CHARLES BUCKLER, Architects.  
*Oxford, Parker.*

THE chief object of this little work is to call public attention to the interesting Chapel on Wakefield Bridge, and this part of the title would more correctly have stood first, as the few preliminary Remarks on Wayside Chapels in general are merely introductory to a detailed account of this one in particular. The general subject of the chapels on bridges and by the side of highways, and, in many instances, the formation of those ways for the purposes of communication with the larger monasteries, is deserving of more careful investigation than it has hitherto received, as part of the history of the civilization of the country; the public are indebted to the Messrs. Buckler for the few scattered notices they have here thrown together, as forming a nucleus from which a more full and detailed history may hereafter be developed. The learned President of Trinity College, with the concurrence of the Oxford Architectural Society, has endeavoured to call attention to the ancient bridges that still remain, but of which all vestiges are but too likely to disappear in this age of rapid improvement of

our public ways. He has hitherto met with little encouragement, the subject being too generally considered dry and uninteresting, but we trust that ere long he will be induced to put together the materials he has collected, and to connect the history of the bridges with that of the roads themselves, and the chapels which were found at intervals along their course. These seem in some degree to have served the purpose of the inns of a subsequent age. They are accordingly found to have been usually placed at such convenient intervals as would form stages in the progress from the monastery to the distant city. In many instances, but by no means always, chantries were founded in these chapels, and sometimes the chapels were built for this purpose, or were rebuilt by the munificence of the same donor who founded the chantry, but the two things, though frequently confounded together, are distinct in themselves, and it by no means always follows that a chapel is necessarily of the same age as the foundation of a chantry. In the case of the chapel on Wakefield bridge this popular error has led to an erroneous conclusion respecting the age of the building; a royal chantry was founded and endowed in this chapel after the battle fought near the spot between the conflicting forces of York and Lancaster in 1460, and this date has been universally assigned to the building itself, but the Messrs. Buckler endeavoured to shew by architectural evidence, that the structure is of the age of Edward II. The general style of the building and the speci-



General View of Chapel.

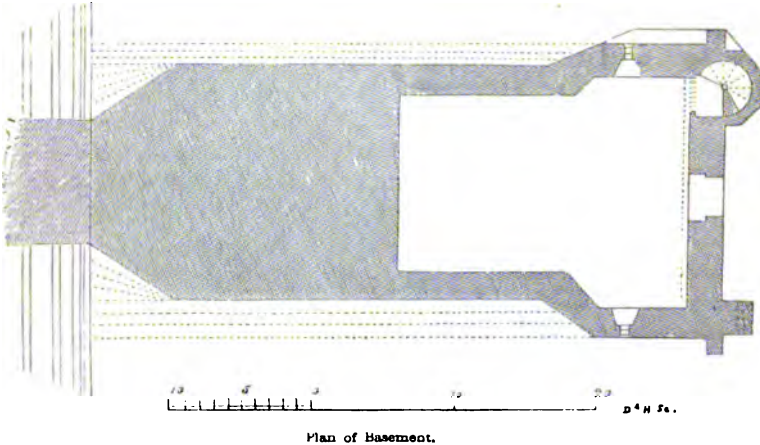
mens of sculpture agree with this date, but it is to be regretted that the authors have not furnished the public with a few more architectural details, especially sections of mouldings.

“The Bridge at Wakefield is of considerable length, and was, till within little more than half a century, a footway about sixteen feet in width between the parapets, with triangular recesses over the side piers.

“Nine arches with their supporting piers were required to carry the way over the river at this place. . . . The basement upon which the Chapel is raised from the bed of the river to the level of the bridge, offered no temptation to mischief, and consequently retains its pristine simplicity unimpaired; its firm



and compact condition is of the utmost importance to the permanent safety of the superstructure, which, by the care and skill of its builders, alike shewn in their choice of materials and ability in the use of them, retains a strong hold upon its massy foundations after long exposure to the excessive and repeated injuries it has suffered. . . . It abuts upon a pier of the bridge between two of the main arches. . . . The breadth at this extremity is limited to about nine feet, in order to prevent further impediment to the impetuous course of the Calder than is occasioned by the resistance of the pier itself.



“ This precaution has given rise to the most clever contrivances :—

“ The basement becomes gradually increased by a slant on each side, the impending superstructure being carried over a bold projection by means of radiating corbels.

“ This gain in space is surmounted by another continuous line of corbelling on each side, altogether thirty-five feet in length, and jutting forward so far towards the north and south, that the lateral walls are actually made to press their entire weight upon the outer verge of the deep and finely-moulded corbels, with the exception of an inconsiderable portion at the eastern extremities, which rests in the accustomed manner on the walls beneath, beyond the point at which the necessary width for the Chapel had been acquired, without encroachment on the current's passage.

“ By the same ingenious application of corbels, the Chapel at Rotherham is sprung over two of the arches of the bridge, against a pier of which it is built.

“ Although the water washes the plinth on both sides, and sometimes rises several feet above the bank, it has never occasioned any material injury to the structure or the material of which it is built. . . . The parapet is full of sculptures beneath triple canopies richly groined and ornamented with pinnacles, over which rise the battlements completing the design.”

The authors of this interesting work have concluded, from architectural peculiarities, that it may confidently be ascribed to the beginning of the fourteenth century, or the reign of Edward II. It must, however, be observed, that the peculiar features of military costume, displayed in the curi-

ous sculpture which appears in the centre of the western front, representing the Resurrection, are more properly those of the succeeding reign. The long shield, which was in fashion in earlier times, had given place to the small shield of a form approaching to an equilateral triangle, as early as the reign of Edward I., but the pointed basinet, with the camail appended to it, the short hauberk, and close fitting jupon, worn with demi-brassarts, vant-braces, and greaves of plate, are in accordance with the fashions of a somewhat later period than that which has been assigned by Messrs. Buckler as the probable date of the chapel. Upon the evidence of costume we should be inclined to consider this sculpture as a work of the later half of the fourteenth century, and reign of Edward III.



Sculpture in the Central Compartment of West Front.

A TREATISE ON PAINTING, WRITTEN BY CENNINO CENNINI IN THE YEAR 1437, CONTAINING PRACTICAL DIRECTIONS FOR PAINTING IN FRESCO, SECCO, OIL, AND DISTEMPER, WITH THE ART OF GILDING AND ILLUMINATING MANUSCRIPTS ADOPTED BY THE OLD ITALIAN MASTERS: TRANSLATED WITH NOTES AND ILLUSTRATIONS IN OUTLINE BY MRS. MERRIFIELD. *London, Lumley, 1844.*

THIS work is a precious monument of the art of painting in the fourteenth century, and as such enters into the plan of our Journal. Its author was a painter called Cennino, son of Drea Cennini, born about 1360 at Colle di Valdelsa, a small town of Tuscany. In his youth he was for twelve years a pupil of Angelo Gaddi, whose father Taddeo had been a disciple of the celebrated Giotto, the restorer of painting in Europe. We know from Vasari that "in conjunction with his master he painted many works in Florence," and moreover that "he painted with his own hand under the loggia of Bonifazio's Hospital a picture of the Virgin with Saints, so well coloured that it was still in good preservation at the time he wrote" (1550). This painting was subsequently removed from the wall, and fixed upon canvass by order of the Grand Duke Leopold, and is now to be seen in the Florentine Gallery. He does not seem however to have made a fortune by his talents; while Angelo Gaddi his master died leaving to his sons immense riches, his unlucky disciple at the great age of eighty years, or thereabouts, was confined for debt in the prisons of the *Stinche*, the King's Bench of Florence, a melancholy circumstance mentioned by himself in the colophon of his book, which he wrote in 1437, when in confinement. This is all that we learn of this painter and writer from Vasari, Baldinucci and Tambroni, and which is to be collected from the work we are speaking of. To this we may add, that we have reason to believe that he was the grandfather of that famous *orefice* Bernardo Cennini, who introduced the art of printing into Florence.

His work is a practical and mechanical treatise of the different modes of painting used in his time, and which had descended directly to him from Giotto through Taddeo Gaddi and Angelo his son. It is divided into six parts: the first relates to drawing: the second treats of colours and their preparation: the third, of painting in fresco: the fourth comprises the subject of painting in oil: the fifth, after a brief but curious estimate of the time requisite for learning to paint, gives directions for making sizes and glues of various kinds: the sixth and last treats of preparing the grounds for painting upon, of gilding on pictures, of painting pictures in distemper, of draperies, of mordants, of varnishing, of miniature-painting, of taking casts from the life, &c. All these subjects are treated by Cennino in such an unstudied style, with so much order, and such a minute particularity, that the most ignorant person in the art of

painting, could by himself, assisted only by this book, become familiar with every mode of painting practised by the masters of those days. And not only does he point out minutely every thing which ought to be acquired, but also what should be avoided, giving always reasons for what he advances. It is true that many of the processes and secrets found in this work, of which, in those ancient times, none but the masters were in possession, and which they imparted step by step only, to their pupils, are now well known, but there are many also that are now either entirely or in great measure lost. Such is, for instance, the mode of painting in fresco, which is so circumstantially described by our author, that the Commissioners on the Fine Arts have thought it worth while to give extracts from it in their first Report. This work, notwithstanding its great importance, remained for nearly four centuries neglected and almost unknown to every one; for, though Vasari mentions it, all that he says of it, seems to shew that he could not have read beyond the first chapter. Baldinucci also speaks of it, and quotes some passages, but without entering into any particular account of its contents. Bottari and Lanzi make only a passing mention of it. It is to the learned Cavalier Tambroni (member of several Academies connected with the arts and sciences), that the merit is due of publishing it for the first time at Rome in 1821, accompanied with valuable notes, and a most interesting preface: only it is to be regretted, that instead of a modern MS. written in 1737, probably by a German who had, as Signor Tambroni himself suspects, "but little knowledge of the things belonging to painting," he had not made use of an ancient one which, as he was aware, exists in the Laurentian library at Florence. This manuscript, (num. xxiii. plut. lxxviii.) which is undoubtedly of the fifteenth century, has been examined by the author of this notice, who, from a comparison of a portion of it with the edition of Rome, can assert that it is far superior in correctness. On this account we should recommend, that in case of a new edition, Signor Tambroni's text should be collated with the Florentine MS., which may be done without any difficulty, there being no restriction as to copying MSS. in that library. The publication of Cennini's work was hailed with the greatest satisfaction by all professors and amateurs of the Fine Arts acquainted with the language in which the author wrote, but it remained of no avail to those who had no knowledge of it. An accomplished lady, fully qualified for the task, has at length presented it to the English public. Mrs. Merrifield's translation is a very important addition to our stock of memorials on the arts of past ages, and what makes it more acceptable is, that she has added copious and learned notes, together with engraved illustrations in outline. Artists in particular are indebted to this lady, for having put into their hands a Manual of the practical part of their profession, superior to any thing which has appeared, from the revival of the Fine Arts to the present day.

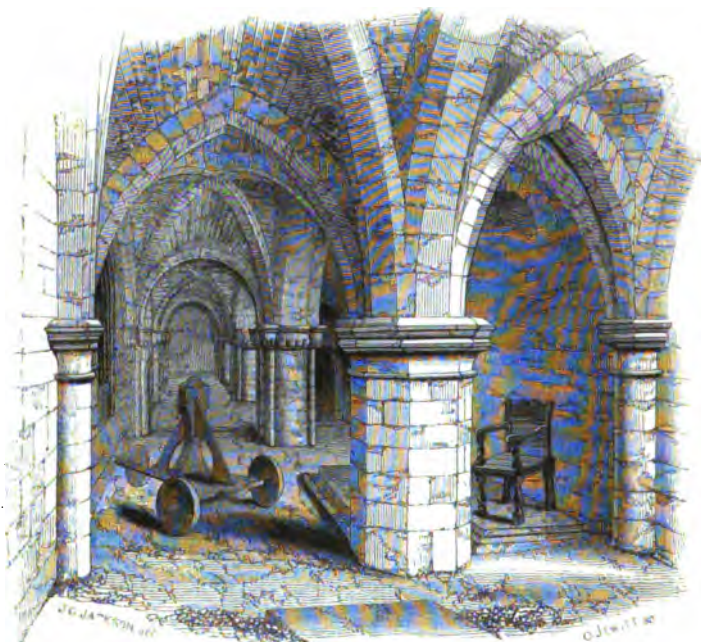
M.

NOTICES OF THE CHURCHES OF WARWICKSHIRE. DEANERY OF WARWICK. Nos. 1 and 2. ST. MARY'S, WARWICK. *H. T. Cooke, Warwick.*

MUCH good may be expected to result from the architectural survey of England which is now in progress: although unconnected by any systematic plan, many interesting facts will be brought to light, and information collected which might otherwise have been lost for ever. The impulse seems to have been first given by the Oxford Architectural Society, who, in their prospectus, first issued in the autumn of 1838, observed that, "from the scarcity of records, existing monuments are the safest guides in the study of medieval architecture; but as they are widely separated, the labour of examination and comparison is so great, that, without some more systematic plan of operation than has hitherto been adopted, it can scarcely be expected that the task should be satisfactorily accomplished." It was therefore suggested that this inconvenience might be best obviated by the formation of local associations, having for their principal aim the collecting of drawings, and descriptions of the edifices in their immediate neighbourhood, which would thus form so many sources, whence the enquirers into the architectural antiquities of any particular district might derive precise and detailed information.

Numerous local associations are now diligently engaged in making careful surveys of their respective neighbourhoods, and publishing the results in different forms. Of these publications the Warwickshire Churches is one of the most creditable, alike to the members who have undertaken the labour, and executed it with much care, and to the spirited publisher, who has incurred the expense and risk of the undertaking. The lithographic views are very fairly executed, and give a good general idea of the building: the woodcuts of details are excellent, and the superior clearness of wood engraving appears to advantage by the comparison. The letter-press contains a very complete history of the celebrated church, and incidentally of the town of Warwick, and more research seems to have been used than in any other of the publications of the same class. The original documents here brought to light are curious and interesting. It appears that no less than eight parochial churches and chapels were merged in the collegiate church of St. Mary, at or soon after the time of its foundation, in 1123, by Roger second Earl of Warwick, the plan having been formed by his father, Henry de Newburgh, the first Earl, who did not live to complete it. Of these eight churches or chapels scarcely a vestige remains excepting the walls of St. Michael's chapel, now converted into "a blacksmith's shop and a dwelling-house," to the great disgrace of the good town of Warwick, and the chapel of St. Peter, over the east gate, which seems to have been effectually mutilated in 1800, under the name of reparation. This proceeding was exposed in the *Gentleman's Magazine* for 1801, probably by the indefatigable Carter, whose taste

and zeal were in advance of his age, and to whose spirited labours the present generation are indebted for much valuable information. That there was a church on this site of St. Mary's before the Conquest is placed beyond a doubt by the mention of it in the Domesday Survey:—"its rise into importance, however, took place in the reign of Henry I., when Roger de Newburgh, earl of Warwick, made it collegiate, and incorporated it with the collegiate church of All Saints, at that time standing within the precincts of the castle." He then rebuilt the church, and the piers and vaulting of the crypt are of that date.



The Crypt St. Mary's Warwick A.D. 1153.

By a decree of the bishop of Worcester, dated at Hartlebury, Dec. 24, 1367, (41 Ed. III.,) it appeared "that the churches of St. John, St. Michael, St. Laurence, St. Peter, and St. James, all standing within the precincts of this town, the most wanted churchyards, and the rest were grown ruinous, and that the collegiate church had room enough to contain the inhabitants, and a churchyard spacious enough to bury their dead—and it was therefore



0 1 2 3 4 feet

A Section of Norman Pier and Capital in Crypt.  
C. Section of Decorated Capital

ordered that, from thenceforth they should constantly attend at this church, and have sepulture in the churchyard here, all other places within the compass of the town, except the church and churchyard of St. Nicholas, being prohibited from having any ecclesiastical burial in them."

Thomas Beauchamp, earl of Warwick, began to rebuild the church, and his will, dated Sept. 6, 1369, contains the following clause:—"I will that my executors new build the quire of the collegiate church of Warwick, where I order my body to be buried." This design was carried out in the noblest manner by his second son and successor, Thomas Beauchamp, "who finished the quire 15 R. II. (1391), and newly built from the ground the whole body of the church;" but this building was destroyed by the great fire in 1694.

A very valuable inventory of goods belonging to St. Mary's church in 1464 is printed at length, pp. 14 to 20. To make this more generally useful, notes have been appended. From the long list of books, jewels, and vestments here given, some idea may be formed of the richness of the furniture of churches at that period. The treasures were kept in the vestry, and the sextry above the vestry, in several receptacles, which are thus enumerated: "It. in the sextry above the vestrye, i old ark at the auter's ende, i olde coofre ire(n)-bounde having a large lok of the olde facion, and i lasse nyewer coofre havynge iij lokes, cald the tresory cofre, and certeyn Almaries."

Many of our old churches still retain the original vestry, and the sextry over the vestry, usually on the north side of the church. The Account Roll of the collegiate church for 1464—5 printed from the original in the possession of W. Staunton, Esq., contains some curious items, amongst which is one for strewing a church with straw and grass according to the season: "pro le strawynge ecclesie de Spellesbury cum stramine et viridi, secundum tempus anni."

On the 20th of August 1534, the common seal of the college was affixed to the deed by which the supremacy of Henry VIII. and his heirs was acknowledged. This was the speedy forerunner of its dissolution, which took place in the 37th Henry VIII., when it was granted by letters patent bearing date 15th May of the same year to the inhabitants of Warwick, by the title of Burgesses of Warwick and their successors. On the 5th September 1694 Warwick was visited by a destructive fire, which burnt a great portion of the town: the loss sus-



College Seal

tained being estimated at upwards of £90,600. In less than six hours it consumed no less than 250 houses of the principal inhabitants, (which must have been of wood) as well as "the ancient and collegiate church of St. Mary, into which as a place of safety the distracted inhabitants had thrown the most valuable goods so short a time would permit them to remove." The origin of the fire is unknown, but it is said to have been communicated to the church by means of some partially burnt articles which were deposited there for safety. The eastern portion of the building was fortunately saved, though nothing but bare and smouldering walls remained of the tower, nave, and transept, and thus the work of Thomas Beauchamp lasted exactly three hundred years, having been completed in 1394 and destroyed in 1694. Commissioners were appointed by the Crown to superintend and direct the rebuilding of the church; and it appears that an idea was at one time entertained of placing the work in the hands of Sir Christopher Wren. If this were so, the design was for some reason abandoned, as Sir Thomas Wilson was selected to erect the new structure; and to him must be attributed the censure and the praise which the fine proportions but incongruous detail of this singular building have so frequently and so loudly called forth. In one of the volumes of plans and drawings by Sir Christopher Wren in All Souls College Library, at Oxford, is a design (an elevation and a perspective view) for rebuilding the church at Warwick, it is however totally different from the present building.

"In the wall, on the south side of the choir, near the altar, or holy table, are four sedilia, not graduated, but on a level; the canopies do not project, but are merely recessed, and correspond in design so as to form a continuation of the panel-work with which the lower part of the choir is surrounded; the arches of the panel-work are foliated and cusped, and the design is finished by an embattled cornice. Eastward of the sedilia is a piscina." This is a valuable specimen of early Perpendicular panelling, and shews that the change of style rapidly introduced this corresponding change of ornament.

The vestry with the sacristy over it, and the chapter-house adjoining, appear to be all of the same age with the choir. Several of the ancient monuments were destroyed in the fire, but a record of them is preserved by Dugdale; the very fine one of Thomas Beauchamp, Earl of Warwick, (the founder of the choir,) and his lady, still remains in the centre of his building, with the effigies of the Earl and Countess recumbent on an altar-tomb; it has been engraved in Dugdale's *Warwickshire*, Gough's *Sepulchral Monuments*, Nichols' *Description of the Beauchamp Chapel*, and *Blore's Monumental Remains*. Of the remarkable memorial which portrays the second Thomas Beauchamp, who died 1401, and his lady, an admirable representation has been recently given in Waller's *Series of Monumental Brasses*.

In the description of the church, it is remarked that the choir, which



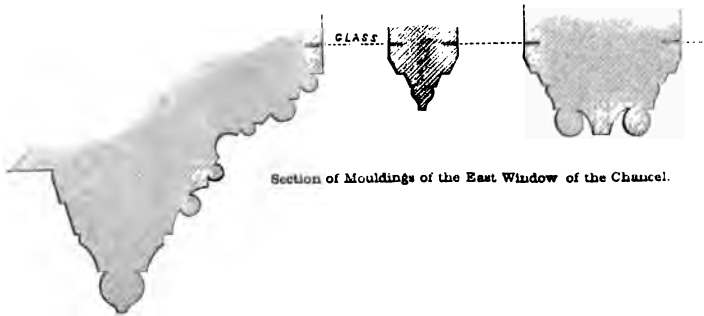
is stated to have been built by the second Thomas Beauchamp, A.D. 1392, would, from some of the forms and details, as the depressed four-centred arch of the large east window, (which form of arch is also apparent in the other windows,) and the panel-work with which the whole



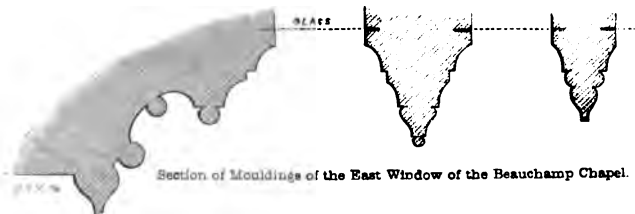
Sedilia and Piscina.

of the east wall of the choir is externally covered, from the sill of the window to the apex of the gable, incline us to imagine that it was built at least half a century later than the time it is historically stated to have been erected; and it is not at all improbable that alterations may have been

made by Richard Beauchamp, Earl of Warwick, who by will founded the chapel of St. Mary," which is attached to the south side of the chancel. It is with considerable diffidence that we venture to suggest a different opinion to that which is here expressed. The four-centred arch is no proof of late date, though it became much more prevalent in later times; it is found even in Early English work, as in the doorway of the City School at Bristol; the tracery of this east window is quite different from that of the Beauchamp chapel, and partakes more of the Decorated style; it is not of much later character than the works of William of Wykeham; for instance, New College Chapel, erected in 1379-86. The vaulting and pitch of the roof, the buttresses and pinnacles, are all quite different in the chancel and the chapel adjoining; even the panelling is of a different pattern, and to our eyes evidently earlier. The mouldings also are quite different. We see no reason to doubt that this chancel is the genuine work of Thomas Beauchamp.



Section of Mouldings of the East Window of the Chancel.



Section of Mouldings of the East Window of the Beauchamp Chapel.

We cannot conclude this notice without heartily wishing success to the labours of the Warwickshire Society, and hoping that their example will be followed in many other counties, with equal zeal and ability.



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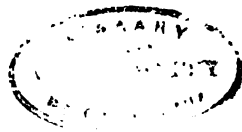
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THE  
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JUNE, 1845.

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NOTICE OF THE CROSS-LEGGED SEPULCHRAL  
EFFIGIES, EXISTING AT CASHEL.

BY GEORGE DU NOYER, ESQ.,

Fellow of the College of St. Columba, county Meath.

At Cashel, in the county Tipperary, there have been preserved four monumental effigies which have not hitherto, as it appears, been brought before the notice of antiquaries. They are, however, highly deserving of attention as authentic and interesting examples of costume, illustrative of a period of mediæval sculpture, of which scarcely any works of a similar kind exist in Ireland, and entitled, on account of the taste, vigour of design, and masterly execution which they display, to rank amongst the best remains of the same age and description which are to be found in England. They present also this novel feature, that three of the effigies, representing females, are, as well as the figure of the knight which is preserved with them, cross-legged, a peculiarity of monumental design hitherto wholly unnoticed.

To persons who desire to study the mediæval remains which exist in Ireland, it will appear strange that, numerous as are the works which have been compiled on the subject of Irish antiquities, writers have confined themselves almost exclusively to those ecclesiastical remains which may claim a date more or less anterior to the coming of the English, or that they have theorised to an interminable extent upon the relics of pagan times which have been preserved in Ireland. The works of the mason or the sculptor, but more particularly the latter, which may be attributed to the Anglo-Normans, or were produced under their influence, have either been wholly overlooked, or examined in such a manner as would lead to the conclusion that the writers deemed them unworthy of serious

consideration. The Iconoclastic rage of the reformers of the sixteenth century has, indeed, left the ecclesiastical edifices of Ireland without one fair specimen of the numerous works of monumental sculpture by which they were once adorned, and the battering trains of Cromwell in the succeeding century, which only ceased to thunder and destroy, to be echoed, as it were, by the more powerful cannon of the Jacobites or the Hanoverians, swept from their very foundations many of the early military structures in that country, and not a few of those which were erected in later times by the Norman settlers, or the more powerful of the native chieftains. Still there exist many monuments of the thirteenth and succeeding centuries which are worthy of careful preservation; they may serve to illustrate similar remains in England, and supply evidences of the taste and skill of native Irish artists during those periods.

The four effigies to which I wish now to call attention, are to be seen built into the grave-yard wall of St. John's church at Cashel, and I have been enabled to gather the following particulars relative to their history. About seventy or eighty years since, when the Roman Catholics commenced the erection of a chapel at Cashel, the site which was given to them was that spot which was occupied by the ruins of the Franciscan abbey, founded and erected by William Hacket, during the reign of Henry III.\* The workmen engaged in clearing away the ancient masonry discovered a crypt situated under the old abbey church, or, according to some, under a detached stone-roofed building, which adjoined the abbey. In this chamber, which was known amongst the Irish as the "room of rest," were found a number of stone coffins, with lids of the same material, upon which were sculptured effigies in high relief: of these several were destroyed, and the remainder were scattered about in wanton neglect. One stone coffin only was preserved, and is now to be seen in the Roman Catholic chapel, where it serves as a receptacle for holy water: of the effigies, four still exist, as also the fragment of a fifth, which is to be seen built into the exterior wall of the chapel. Some description of these memorials will be necessary in explanation of their peculiarities, to accompany the representations which are now submitted to the readers of the *Archæological Journal*.

\* Camden's *Britannia*, III. p. 523. Archdall, *Monast. Hib.* p. 65.

Three of these curious effigies present a striking similarity in general design, costume, and execution; the form of the head-dress is the same in all of them, being a peculiar flat cap, which appears to have been a prevalent fashion of female attire during the thirteenth century. It here assumes nearly the same appearance as the cap of estate which at an early period formed part of the insignia of nobility; the precise mode in which it was arranged is not easily to be described, but it was placed over the reticulated caul, now termed in Southern Europe the *crespine*, in which the hair was confined on either side of the face. A broad band passed beneath this cap round the head, and under the chin; the hair was parted on the forehead. Examples of this peculiar fashion of the female head-dress appear in many works of sculpture and illuminations executed in the thirteenth century; a good illustration is given in the plate representing an effigy of a lady, in Romsey church, Hampshire<sup>b</sup>, and the same attire is frequently introduced in sculptured capitals or corbels, such as those which have been given by Carter<sup>c</sup>, from the chapter-house at Southwell, erected in the reign of Henry III.

The rest of the costume of these figures is equally characteristic of the thirteenth century; the loose robe confined at the waist by a narrow strap and buckle, and falling so low as to envelope the feet entirely in its folds, the mantle kept in its place by a narrow strap crossing the breast and held in the left hand, the square cushion under the head, are all fashions observable in the monuments of that period. The fashion of closing, by means of a circular brooch, the vent or *fente*, which was made in the upper part of the robe, in order that it might fit more closely around the throat, may be seen in several monumental effigies, especially those of Berengaria the queen of Richard I., and Isabel d'Angoulesme, the queen of John<sup>d</sup>.

<sup>b</sup> Monumental Effigies of Great Britain, by Thomas and G. Hollis.

<sup>c</sup> Ancient Sculpture and Painting, vol. ii. pl. lxxx. p. 109. See also Carter's Ancient Architecture, Part i. pl. lxxviii. Amongst numerous illuminated MSS. which supply representations of this head-dress, may be noticed Harl. MS. 1527, executed apparently in France about the middle of the thirteenth century. From this MS. Strutt has given a good example. See his Dresses, vol. i. pl. xli. The fashion appears to have been more common in

France than in England; Montfaucon has given two interesting examples, furnished by the monumental effigies of the wives of Erard de Trainel. Date 1236—1250. Mon. Franc. ii. p. 169, pl. xxxiv. The same head-dress may be noticed at Notre Dame, Paris, in subjects sculptured about the year 1257; in one of these, representing the murder of the Innocents, there is a figure in mailed armour, precisely similar to the Cashel effigy, as regards the head.

<sup>d</sup> Stothard's Monumental Effigies.

The dimensions of these female effigies are as follows: I. length of the figure, 6ft. 6in.; width of the coffin-slab at top, 2ft. 2in., at the foot, 1ft. 11in. II. length of the figure, 6ft. 6in.; width of the coffin-slab at top, 2ft.; it becomes somewhat narrower towards the foot. III. length of the figure, 7ft. 3in.; width of the slab, 2ft. 4in.

As has been already remarked, these three figures are cross-legged, and from the peculiarity of this attitude, hitherto regarded as exclusively appropriate to knights, as also from their somewhat masculine forms and proportions, the sex of these singular effigies might appear a matter of doubt, were not this question sufficiently determined by the character of the head-dress, the absence of mustaches, and the costume generally when compared with the male costume as illustrated by the effigies of the period.

An interesting example of the civil costume of the nobility in Ireland, during the early part of the fourteenth century, which may also serve to shew the usual fashions of the preceding age, is supplied by the effigy of Richard de Burgo, earl of Ulster, surnamed "The Red," which still exists at the abbey of Athassel, co. Tipperary, founded about the year 1200, by William Fitz Adelm de Burgo\*. This effigy is not cross-legged, it represents the earl clothed in his civil robes, and without any cap or covering on his head; the hair is divided on the forehead, and falls over the ears in short curls, whilst on the upper lip are seen mustaches. The dress consists of a loose robe girded around the waist, and falling to the ancles in straight folds; the shoulders are covered by a small cape or tippet, which is fastened on the breast by a circular brooch of a form well known to have been in common use in Ireland, as likewise



Effigy of Richard de Burgo. Abbey of Athassel, co. Tipperary.

\* It may deserve record, as an example of the value of oral traditions, as preserved in Ireland, that this effigy of Richard the Red is known and designated by the peasantry as the figure of "Earl Rua," Anglice the "Red Earl." Archdall, in his

Monasticon, thus mentions the death of this nobleman:—"A.D. 1326. Richard, earl of Ulster, commonly called the Red Earl, who had chosen this priory (Athassel) for his retirement, died on the 28th of June, and was interred here."



in England, during the thirteenth and fourteenth centuries ; this cape is apparently attached to a mantle, which falls over the left shoulder ; the left hand is bare, and grasps the mantle, to keep it from trailing on the ground, while the glove is held in the right hand, which rests upon the chest. The costume of this effigy, when compared with that of the three cross-legged figures, is so dissimilar, that we could hardly for a moment suppose that the latter, differing so much in attire, are intended to represent persons of the same sex.

The fourth effigy preserved at Cashel represents a knight in the cross-legged attitude, and is interesting as exhibiting two well marked features of the military costume of the middle ages, not often found associated together, which, in a great degree, characterise the period extending from the reign of Henry III. A.D. 1216, to that of Edward III. A.D. 1327.

They are, the complete suit of mailed armour, the head and throat being protected by the chaperon of mail, and the roweled spur. A narrow band passes over the mail around the head of the figure, just above the brow. The shield is suspended by the guige, covering the left arm, and there is no appearance of any sword or sword-belt. Chain mail, employed as defensive armour, fell wholly into disuse in the reign of Edward III., when the light plate-armour of Southern Europe came into almost general adoption, whilst on the other hand the earliest example of a roweled spur occurs upon the great seal of Henry III.<sup>f</sup> Certain minor peculiarities may deserve notice in the examination of this effigy ; around the wrist of the right hand there appears to pass a narrow strap, which increases in width towards the verge of the slab on which the figure reclines, so as to suggest the notion that something had been attached to it. There is a strap which



<sup>f</sup> Carter, in his *Ancient Painting and Sculpture*, (plate lvi. p. 76,) has given a representation of the curious subject which formerly served to ornament the base of the tomb of Edmund Crouchback, earl of Lancaster, in Westminster Abbey. He

died in 1296. The use of the roweled spur here appears, according to Carter's drawing, the armour being wholly of mail, but some doubt may arise as to the accuracy of the details given in his plate, and the original has totally perished.

passes over the instep of the left foot in a singular manner, intended, as it might be conjectured, to serve as a stirrup-guard, and the position of the left foot, which is doubled under itself, is unusual. This effigy measures in length 7ft. 6in., the width of the slab at the top is 2ft. 5in., and at the lower extremity 2ft<sup>5</sup>.

The inscription which is observable upon the cushion, and adjoining part of the slab, on the left side of the head of the effigy, No. II., may, I am disposed to think, be regarded as of a subsequent period to the date of the sculpture itself. The last letter is placed upon the bevelled edge of the slab, the letters are badly formed, and it is now impossible to decypher the inscription, a part of which appears to run as follows :—I : HACKET : FILIA.

I will now offer a few general remarks on all these monumental figures. The first impression which they convey to the mind is, that the area of the slabs upon which they have been carved was not sufficient to comprise and give proper effect to the sculpture. Thus, on examination of the effigy, No. I., we find that the fold of the long mantle which falls over the place where the left foot would be found in crossing the right, projects beyond the bevelled edge of the slab, whilst the right elbow of the figure has manifestly been mutilated, and part of the cloak has been cut away, independently of the injury which it has sustained from accident.

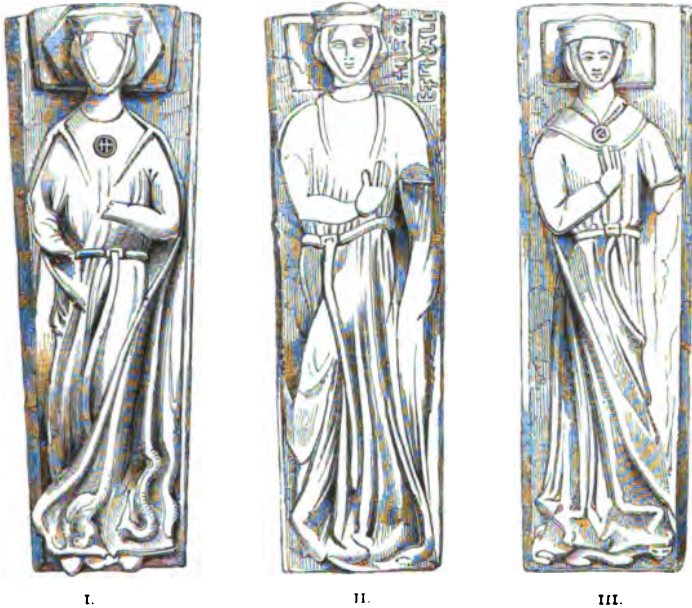
No. II. Here we find that the slab has been cut away at the top till it became level with the flat band surrounding the head ; and, as may be distinctly perceived, close to the right elbow of the figure the bevelled edge of the stone has been waved, to adapt it as much as possible to the folds of the mantle, the same contrivance being also observable lower down on the same side near the left knee.

No. III. This figure has been much injured near the part where the right foot should be found in crossing the left, and perhaps if we were to trace the direction of the line in which the mantle would fall, between the left shoulder and the feet, we might find that several inches of it have been removed.

\* One other cross-legged effigy only has been described as existing in Ireland. It is the figure which is to be seen on the south side of the nave in Christ Church, Dublin, supposed to be the representation of Richard de Clare, surnamed Strong-

bow, earl of Pembroke and Striguil, lord of Leinster by grant from Dermoc Macartmore, with the assent of Henry II. He died at Leinster A.D. 1176, and was buried, as some writers state, at Kilkenny.

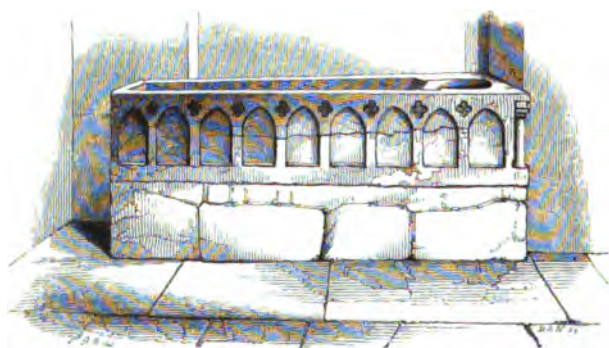
The male figure still more remarkably exhibits the peculiarity I have endeavoured to describe, for the right foot has been cut away as far as it was practicable without injuring the corresponding leg: the shield is merged into the slab, and the upper part of the head projects over the cushion, beyond the field of the stone, more than a couple of inches.



From the foregoing considerations, combined with the general character of their design, and the style of workmanship, I am inclined to conclude that these effigies are of the thirteenth century, that they were the work not of Irish, but of Anglo-Norman artists, and that they were not executed in Ireland, but sent from England as they were required, in order to ornament the tombs of the English nobility who died at Cashel or in its neighbourhood. That they are thus designedly mutilated may be accounted for on the supposition that the coffins, being too cumbrous for transportation, were constructed in Ireland, and that their sculptured lids were imported from England, and being found on their arrival too large for the coffins, were, at the expense of the design, pared down till they agreed in size.

The stone coffin found with these effigies, and already

alluded to in this notice, has been formed out of the black marble of the district, and, as a piece of workmanship, is rude, although well designed. The side is ornamented with a blank arcade of pointed arches, or rather of sunk panels, which appear to be of the Early English style; a quatrefoil is introduced between the springing of each arch. The angle at the head is ornamented with a column, having a simple capital, but wanting a base, whilst, at the corresponding angle at the other end, there is the commencement of a similar column, which has never been completed.



The coffin slightly lessens in height towards the foot<sup>b</sup>, as measured externally, and the arches diminish both in height and width in the same proportion, so as to make the last arch almost an equilateral one. Another peculiarity in the details may also deserve notice. The quatrefoil nearest the head of the coffin is perfectly geometrical, and carefully executed, and is divided by slight diagonal lines, which connect its cusps. The next in succession is less carefully executed, and the diagonal lines are slightly indicated, whilst the succeeding quatrefoils bear evident signs of having been hastily executed, as if the sculptor became tired of his occupation: indeed throughout the whole work there is a want of care or skill in the carving, sufficient to shew that the work must have been done without knowledge or definite design. This inconsistency and imperfection in the art is curious, and characteristic of Irish mediæval remains. I have observed it in many ecclesiastical buildings, and in the tombs, crosses, or other ornamental accessories

<sup>b</sup> The following are the dimensions of the coffin:—Length, 6 ft. 8 in.; width, at the head, 2 ft. 4 in.; at the foot, 1 ft. 2 in.; depth of the internal cavity, 1 ft. 3 in.

associated with them. This difference of treatment appears to constitute part of the general contrast which Irish architecture and sculpture exhibits when compared with English work of the same period. It may I think be safely asserted, that had this coffin been the work of the same school as that which produced the effigies, we should have had more precision in the design of its ornaments, and more skill and care in their execution. These considerations lead me to believe that the coffin is Irish, whilst the effigies may be regarded as specimens of Anglo-Norman art.

Between this stone coffin and similar remains in England, there will be found a certain general similarity, but only just so much as we should expect to find on comparing an Irish cathedral of the thirteenth or fourteenth centuries with an English structure of a similar age; namely, a general accordance in the design and style, while there is a great difference in the treatment and finish of the decoration. When compared with the tomb in Westminster abbey, given by Carter<sup>1</sup>, (an example offered more for the value of the general features of style which it displays, than for its details,) the stone coffin of Cashel will present a sufficient similarity to enable us, aided by the traditional evidence, to come to the conclusion that it is of equal age with the effigies, and may be regarded as a work of the thirteenth century.

The foregoing critical remarks suggest here the statement of this general rule, that, with very few exceptions, the mediæval ecclesiastical remains in Ireland, from the twelfth century downwards, are remarkably devoid of ornament, as compared with edifices in England; and that, whenever English architecture has been borrowed, it has been used only in the principal doors and windows, and the work, from its appearance, has evidently been executed hurriedly, without any previous fixed design, or else has not been completed. It would appear therefore, that those who then followed the decorative arts, had, even while secluded within the comparatively safe precincts of a cloister, so imbibed the restless spirit then abroad in the land, that they could not calmly sit down to perform a work requiring both patience and study to accomplish: or that they attempted to carry out their designs only to a small extent, fearing, that before

<sup>1</sup> Part ii. pl. vi. *Ancient Architecture of England*.

their labour could be satisfactorily concluded, some destroying hand would come, and with the sword leave their works to posterity only as a tottering ruin, or the memorial of a bloody conflict. But, be this as it may, we can assert that the decorative arts, as applied to the beautifying of ecclesiastical buildings and sculpture in particular, were prosecuted with greater vigour and more ability in England, from the twelfth to the conclusion of the fifteenth century, than they were during the same period in Ireland. Doubtless, however, there was sufficient intercourse between the English and their turbulent Milesian neighbours to impart to Ireland the various fashions or styles which prevailed in England during that period, whether such fashions related to dress, manners, customs, weapons, or architecture with its attendant decorations. And thus, although the unsettled state of political affairs in Ireland effectually barred all advancement in the cultivation of taste and feeling for appropriate ornament as applied to religious edifices, there was sufficient general knowledge diffused among the people to give to the works of the native artist in that country a general similarity in style to such as may have been produced contemporaneously in England.

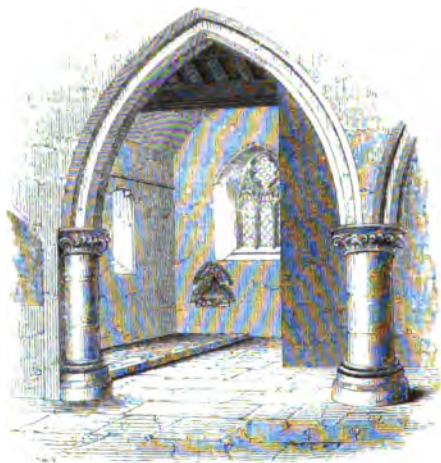
The Franciscan monastery at Cashel, on the site of which the remarkable effigies which have been described were found, was commonly called Hacket's Abbey, and strange as it may appear that the memorials of the invader and his wives or kinswomen should have been preserved in times when popular feeling was subject to no control, there can be little doubt that the knight whose portraiture has been brought before the notice of our readers, was either William Hacket, the founder, or one of his immediate descendants. The period to which, by comparison with monumental effigies in England, this figure may confidently be assigned, is the middle of the thirteenth century, and the singular effigies of ladies are doubtless of the same age. It may be observed that several writers in recent times have stated that cross-legged female effigies exist, an assertion which is grounded, perhaps, only on the observation of Mills to that effect, substantiated by no example or authority<sup>k</sup>. Wadding, who wrote early in the seventeenth century, declares that he had in vain sought to discover the period of the foundation of Hacket's Abbey; having only

<sup>k</sup> Hist. of the Crusades, vol. ii. p. 8, note.

ascertained that Urban VI. in the year 1381, had commissioned the guardian of that house to excommunicate all the Irish in the province of Munster, who should acknowledge the authority of Clement VII. He asserts that in the church, of which only the walls then remained, many tombs of the founder's and other noble families were to be seen. "*Situm est (cœnobium) extra urbis muros, circumducto forti vallo universo ambitui. Vulgariter vocatur Monasterium Hackettorum, fortassis quia gens ista fundavit et protexit. Pleraque horum et aliorum nobilium conspiciuntur adhuc in ecclesiâ sepulcra marmorea. Soli supersunt nunc parietes.*" Ware, however, asserts that the founder lived in the reign of Henry III., and his statement has been copied by Stevens and Archdall<sup>1</sup>.

<sup>1</sup> Wadding, *Annal. Minorum*, vol. ix. p. 104; Stevens, *Monasticon Hibernicum*, p. 47; Ware's *Antiquities of Ireland*, p. 275.

## LONG WITTENHAM CHURCH, BERKSHIRE.



The South Chapel. c. 189

THIS is a very interesting church, mostly of the Decorated style, with parts of other dates.

The plan is oblong, with aisles to the nave only, and a tower at the west end. There is a transept or chapel on the south side, the roof of which is higher than that of the aisles. THE CHANCEL has Early English walls, without buttresses; of the lancet windows there remain two on the south and one on the north side: there are Decorated windows inserted on each side next to the chancel-arch; these are of two lights, long and narrow, cinquefoiled, with quatrefoiled openings in the head, under an acute arch: the north window has some good Decorated painted glass, but it has been partly re-glazed, and the pattern destroyed; the opening is splayed, with a segmental inner arch, supported by two heads. The east window is of three lights, with the mullions carried straight through to the arch, without any foliation or tracery, but these may have been cut out: the window-arch is equilateral, with a Decorated dripstone over it on the outside. In the south wall there is an Early English piscina, of a trefoiled shape, a small Decorated priest's door, and on the west side of it a two-light Decorated window with a transom, the lower part of which, now blocked up, seems to have been used as a low side opening. The chancel-arch is plain Norman, recessed on the west side only, with shafts in the nooks, having sculp-



tured caps, the arch itself is square-edged with a flat soffit and plain jambs, partly cut away to admit a screen which is now destroyed. The roof of the chancel is concealed by a flat plaster ceiling, the parapet is Perpendicular.

THE NAVE has on the north side three Decorated arches, pointed and recessed, with the angles chamfered off, without labels; they rest on octagonal pillars, the caps and bases of which have bold mouldings: on the south side are four Early English arches of a similar character, but resting on round pillars with the caps sculptured with stiff-leaved foliage, and the bases have good Early English mouldings.

Next to the chancel-arch a small low Decorated arch is introduced, opening to the south chapel or transept, over this are the remains of the passage to the roodloft. The clerestory windows are square, of two lights, plain and late; the roof is late Perpendicular, with the tie-beams moulded and good springers, with quatrefoils in the spandrels; it is of low pitch, and covered with lead.

The north aisle is Decorated, with three good windows of that style, and a plain Perpendicular east window<sup>m</sup>. In the east pillar of this aisle is a very good small Decorated piscina, the niche detached from the basin which stands on an octagonal shaft.

The south aisle is also Decorated, with the original windows, and there is some good original painted glass in the heads of the windows of both aisles. The south door is Decorated, with a bold scroll moulding for a dripstone, terminated by heads.

The SOUTH PORCH is of good Decorated open



The South Porch c. 1300.

<sup>m</sup> "In the east window of the North Isle, the right hand pane of glass, is a man in armour, kneeling. In the left hand pane

is a woman in a green gown and yellow mantle, holding an escutcheon, but the arms broken out." Ashmole's Berks, i. 70.

timber-work, with the original roof and barge-boards ; the west side is patched, but the east is tolerably perfect ; the front with the barge-boards and the door are original, with good iron-work.

The south chapel is Decorated, with a good south window, of three lights, very short, with a large foliated circle in the head. Under this in the east corner is a very remarkable piscina, of a trefoiled form, with a small cross-legged figure in armour lying along the front of it<sup>a</sup> on the edge, with the basin behind it ; in the head of the piscina over the figure, are two small angels, their wings expanded and meeting at the point, as if hovering over the figure below ; the whole is of good Early Decorated work of the time of Edward I. The east window of this chapel is also Decorated, of two lights, and square-headed outside, with the square-trefoiled arch inside.

The platform of two altars remains against the east wall, the roof is at present higher than that of the aisle, but these roofs are not original.

<sup>a</sup> " Under the south window of the South Isle, called St. Thomas's Isle, is a monument bearing the portraiture of a person

cut cross-legged in stone, about three-quarters of a yard long, and fixed in the wall." *Ashmole's Berks*, i. 70.



South Window, c. 1290



Piscina and Monument, c. 1290



Moulding of Piscina.

The tower is plain Perpendicular without buttresses, in three stages, divided by strings; on the west side is a small figure in a sunk panel in the parapet. The tower-arch is now blocked up, but ought to be re-opened.

THE FONT is of lead, circular, standing on a massive stone base; it is of transition Norman character, almost Early English, ornamented with small circles of foliage, and with a row



The Font c 1100

of small figures under pointed arches. There are two other leaden fonts of similar character in the immediate neighbourhood, at Dorchester and Warborough, but this at Long Wittenham is the latest of the three.

The pulpit is Elizabethan, and the seats are partly old and partly modern.

Long Wittenham, or West Wittenham, according to Lysons, "was sometimes called Earl's Wittenham, probably from the family of Plessitis, Earls of Warwick, who inherited the manor from the Sandfords." The greater probability is that its ancient name was derived from Walter Giffard, Earl of Buckingham, one of the commissioners for the Domesday Survey, who granted the church and tithes to the alien priory of Newinton-Longueville in Buckinghamshire.

We are indebted to the kindness of the Rector of Exeter College, Oxford, for the following authentic particulars from the deeds preserved in the archives of the college.

The advowson was conveyed by the prior and convent of the Cluniac order at Longueville Giffard in the diocese of Rouen in Normandy, to Walter de Stapeldon, bishop of Exeter, the founder of Exeter College, for the consideration of 100 marks, A.D. 1320-21. It was appropriated to the college under the authority of Pope John XXII. by the bishop of Winchester, his commissary, and confirmed by Pope Clement VI. A.D. 1333. The college was finally inducted by its proctor A.D. 1355. It is styled the Church of the blessed Virgin of West Wittenham, or Wittenham Comitiss. This seems to have been the first regular appropriation of the living, though a claim had been set up by the abbey of Longueville to the appropriation, and tithes are said to have been paid to them by Hugh de Plessy, John de S. Elena, and Robert de Sandford, but in a suit promoted against them by W. de Braybrook, rector of the parish, the bishop of Salisbury by his proctor decided in the church of St. Nicholas, Abingdon, that he had made no appearance and no good claim. In this suit the proctor for the abbey was the nominee of the prior of Northampton, who is styled proctor general in England for priories alien. The ordination of the vicarage bears date A.D. 1358, John Brendon, vicar, and successor to Richard Pym, who was the rector in possession at the time of the appropriation.

The manor was purchased by Sir Thomas White, founder of St. John's College, Oxford, and given by him to his new foundation.

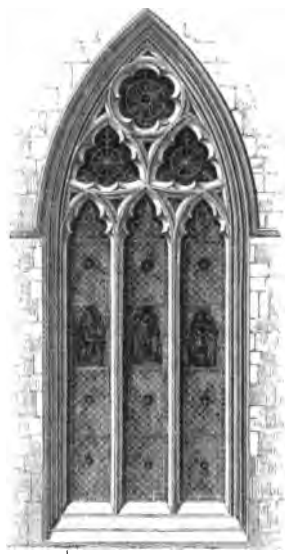
I.H.P.

# THE DATE OF THE INTRODUCTION OF THE DECORATED STYLE OF ARCHITECTURE INTO ENGLAND.

ILLUSTRATED BY EXTRACTS FROM THE BURSAR'S ACCOUNTS OF MERTON  
COLLEGE, OXFORD, FROM 1277 TO 1310.

THE following particulars extracted from the bursar's accounts, which comprise expenses incurred during the building of various parts of Merton college, have been kindly furnished by the Rev. E. Hobhouse, fellow of that college, and relate to the chapel or church of St. John the Baptist. The first extract records the dedication of the high Altar in the year 1277, proving that the work was then sufficiently advanced to allow of the services of the church being performed, although subsequent entries shew that it was not completed. The date thus verified is of considerable interest and importance, being one of the turning points in the history of Architecture in this country. The same date was assigned to this building several years ago, in the Glossary of Architecture: the conclusion then drawn from other considerations, has been much disputed, but is now confirmed by the discovery of this document in the archives of the college.

The building is in the early Decorated style, with geometrical tracery in the windows, which is commonly said to have been introduced into England after the commencement of the fourteenth century, although examples are known on the continent twenty or thirty years earlier. It now appears certain that it was adopted in England in the very beginning of the



Window of Chapel. A.D. 1277



String to the Chair.



Plan of Window.

reign of Edward I., and was therefore *contemporaneous* with the erection of similar buildings in other parts of Europe. The same will frequently be found to be the case where opportunity is afforded to verify the dates; foreign antiquaries having been much in the habit of assigning earlier dates to buildings than they can verify. This document also establishes the fact that the building was commenced in the lifetime of Walter de Merton, who died a few months only after the dedication, and it is possible that the design was given by him.

Walter de Merton was the favourite of Richard, king of the Romans, brother of Henry III., and makes especial mention of him in the statutes of the college. Richard was considered the wealthiest man in Europe\* of his day, and was connected in various ways with Conrad, archbishop of Cologne, one of the electors, who came over to conduct him to his new kingdom, and crowned him. He may also fairly be supposed to have contributed largely to the building of Cologne cathedral, the great work which Archbishop Conrad was then straining every nerve to carry on: it is recorded that he gave 12,000 marks (£8000, a very large sum in those days) to the archbishop in 1256<sup>b</sup>, and in 1257 the work was renewed with increased vigour under Master Gerard, but from the gigantic scale of the building its progress was necessarily slow, and the choir was not consecrated until 1327. From these circumstances it seems probable that Walter de Merton was acquainted with the design of Cologne cathedral, and his chapel is in a style very similar, though somewhat later in detail, and on comparatively a very small scale; the original plan has never been completed in either edifice.

For the sake of persons not acquainted with Oxford, it may

\* Matthew Paris, p. 942, says, that his treasure was computed in 1257, and he was found able to spend one hundred marks a-day for ten years, independently of his standing revenues in England and Germany. If this computation is reduced to its equivalent value in our money, his property will appear to have been equal to that of the late Marquis of Westminster.

<sup>b</sup> Matthew Paris considers this and other presents made by Richard on this occasion as bribes; considering the parties to whom they were given and the spirit of the age

this does not seem very probable, but for whatever purpose the money was given, the coincidence of date and the character of Archbishop Conrad makes it highly probable that it was spent on the cathedral. Richard resided chiefly at Beckley, near Oxford. A concise account of his life will be found in the Guide to the Architectural Antiquities in the Neighbourhood of Oxford, pp. 212, 213. See also the Chron. Tho. Wikes, sub anno: Annal. Mon. Burton, p. 376: Kennett's Parochial Antiquities sub annis; and Sandford, 95.

be well to observe that the only part of Merton chapel here referred to is the choir; the transept, or ante-chapel, having been added in 1424, with the exception of the noble arches supporting the tower, which are part of the original work. The style of this work is pure Decorated, as will be seen by the sections of the mouldings, and the tracery of the windows. The date assigned by Mr. Rickman as the commencement of the Decorated style, is 1307, or the beginning of the reign of Edward II.; and this opinion is maintained by some of the highest living authorities, whose conclusions being generally formed with much caution are entitled to great consideration and respect. It is therefore the more necessary to examine carefully the evidence in support of the date of this building, and to compare it with some others of the reign of Edward I., to shew that the Decorated style really was in use in England at that period. The parish church of St. John the Baptist, in Oxford, was given by the abbey of Reading to Walter de Merton in 1265; confirmed by the charter of Henry III., and ratified by the bishop of Lincoln; and it was afterwards appropriated to the college on condition that they "should provide a chaplain to perform all those offices to the parish, as the rector before used to do," "and was called the collegiate parish church of St. John de Merton," as it still continues. Those who contend that the style of the architecture is not consistent with so early a date, assume that the church was rebuilt by the college about thirty years afterwards; but the bursar's rolls are extant throughout that period, and nearly in unbroken succession to the present time: they have been carefully examined, and though many other parts of the college were then building, it appears clear that the church was partly erected in the lifetime of the founder before these documents begin. The frequent mention of small expenses connected with the church, and of receipts from the parish, shew that it was in constant use throughout the period during which it has been supposed to have been rebuilt. Had this supposition been correct, there must also have been a subsequent dedication, but no trace of one can be found between 1277 and 1424, when the transept was dedicated.

If the present building were an entirely unique example of the use of the Decorated style in England at that period, perhaps all this documentary evidence would be insufficient

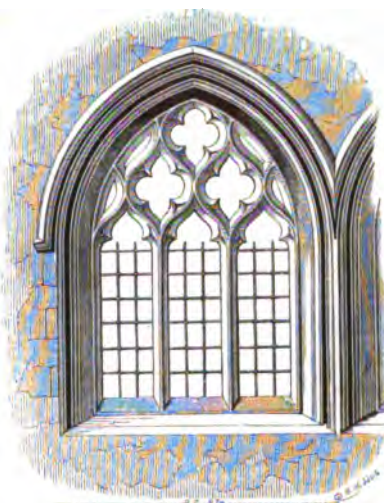
to establish the fact in a satisfactory manner; but so many other instances may be referred to, that it seems more reasonable to conclude that Mr. Rickman was wrong in this one particular, notwithstanding his general care and accuracy, than that all these buildings were rebuilt twenty or thirty years after the time of their erection.

The Eleanor crosses are in the Decorated style, of rather later character than Merton chapel; that they were erected between 1290 and 1300, and were the work of English architects and sculptors, has been demonstrated by the valuable collection of records relating to them, edited by Mr. Hudson Turner, and presented to the Roxburghe Club by Beriah Botfield, Esq. Acton Burnell castle, Shropshire, built by Bishop Burnell in 1274—92, is of Decorated character, though early in the style; St. Ethelbert's gate-house at Norwich, and those parts of the cathedral that were repaired after the riots in 1275, and re-consecrated by Bishop Middleton in 1278, are also of early Decorated work. The parts of Exeter cathedral built by Bishop Quivil in 1279—91, nearly every stone of which may be identified by the valuable and copious fabric rolls of that interesting edifice, are of the same character: all of these have geometrical tracery in the windows, with mouldings and details, very similar to those of Merton. The nave of York, commenced in 1291; the chapter-house of Wells, built in the time of Bishop William de Marchia, 1292—1302; the monuments of Queen Eleanor, in Westminster abbey; Archbishop Peckham, at Canterbury; Edmund Crouchback, at Westminster; and numerous others, all agree in the same general features and details. This list of authorities might be considerably enlarged, but these are probably sufficient to establish the introduction of the Decorated style into England as taking place in the reign of Edward I. rather than in that of his successor, and consequently to throw back the Transition buildings generally to the latter part of the reign of Henry III. This is, however, contrary to the received theory, and even Mr. Paley, in his recent valuable work on Gothic mouldings, has classed those of Transition character as belonging to the time of Edward I.

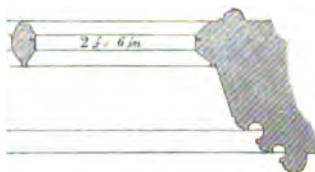
The latest extract we have selected from the rolls proves that the vestry was building in 1310. An examination of this structure, which is situated on the south side of the altar end of the chapel, shews that it was an addition to the original



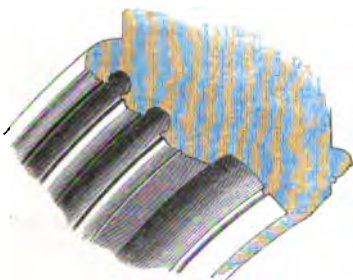
fabric, being built against the buttresses in such a manner as could not have been done if they had not been previously erected. The windows of the vestry have tracery in flowing lines, and of somewhat later character than those of the choir, though the mouldings are almost identical. The doorway which led from the chapel into the vestry is immediately connected with the remains of the sedilia, which have been partly cut away to make room for the monument of Sir Henry Saville. The mouldings of this doorway are very rich, and of somewhat later character than those of the window arches, having the fillets rounded instead of square, and not so bold, and the hollows not so deep. The window-arches of the vestry appear to have been worked from the same moulds with those of the choir itself, there being no perceptible difference between them.



Window of Vestry. A D 1310



Plan of Window.



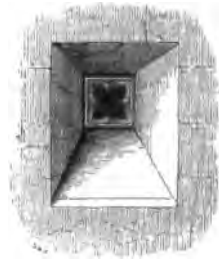
Mouldings of Window-arch of Vestry.



Section of Arch of Doorway into Vestry.

There has been an opening made through the wall for the purpose of looking from the vestry to the high Altar ;

this is now blocked up within, but it is very distinct on the outside towards the vestry; it belongs to the same class as the openings so frequently found by the side of the chancel-arch, formerly called squints, and of late named Hagioscopes.



*Extracts from the Bursar's Rolls of Merton College.*

[1277.] Item (computat lib.) Domino Roberto Capellano xiiij.s ix.d pro dedicacione summi altaris. Item lib. eidem viij.d pro superaltari benedicendo.

[1278.] Item, de ij.s ix.d pro ligatione quinque librorum, qui erant de dono Magistri Ricardi de Clyf. Item, de viij.d pro pergamento pro predictis libris.

Item de viij.d liberatis cuidam reparanti stillicidia<sup>1</sup> Ecclesie, per duas vices. Item de xiiij.d iij.q<sup>a</sup>. pro stagno<sup>2</sup> ejusdem operis.

Then follow various payments for building a new kitchen, and furnishing the same.

Id. comput. iiij.s liberat. Nicholao Pret. pro viij magnis franc.<sup>3</sup> lapidibus, qui vocantur sules<sup>4</sup>, emptis apud Watel<sup>5</sup>. Item comput. iiij.s ij.d liberat. eidem pro centum pedibus de curstable<sup>6</sup>, emptis ab eodem. Item iiij.s iiij.d liberat. eidem pro vij lapidibus emptis ab eodem, qui vocantur lyntel. Item comput. vj.s iij.d pro xv franc. lapidibus, qui vocantur scwes<sup>7</sup>, emptis ab eodem. Item xxj.d liberat. pro iij lapidibus emptis apud Teynton<sup>8</sup> cum cariagio. Item ij.s v.d liberat. predicto Nicholao pro xij pedibus de pynun<sup>9</sup> table, pret. ped. ij.d q. Item v.d liberat. eidem pro ij magnis lapidibus qui vocantur ragghes<sup>10</sup>. Item vij.d liberat. eidem pro j franc. lapide habente in longitudinem iiij ped. et di. Item comput. xiiij.s liberat. eidem pro ducent. lapidibus qui vocantur talston<sup>11</sup>. Item eid. alia vice liberat. xiiij.s pro ducentis de talston. Item eidem alia vice x.s vj.d pro j cent. de talston et quinquagint. empt. ab eodem. pret. cent. vij.s. Item comput. vij.s liberat. eidem pro j cent. de talston. It. ix.d liberat. eidem pro duabus columpnis<sup>12</sup> in fenestris. Item eidem iij.s iiij.d pro xx pedibus in longitudine de quibus-

<sup>1</sup> Gutters.

<sup>2</sup> Solder.

<sup>3</sup> Free-stone.

<sup>4</sup> Sills, from the French *seuil*.

<sup>5</sup> Wheatley, about five miles from Oxford: these quarries are still in use.

<sup>6</sup> Strings, or string-courses.

<sup>7</sup> Skews, stones cut askew, or sloping. Skew? a sloping face. Willis's Nomencl., p. 30. The word is written in the roll of

the year 1288 "scyues."

<sup>8</sup> Taynton, two miles from Burford, and about twenty from Oxford; these quarries are still in use and in good repute.

<sup>9</sup> Probably the coping stones of the gable, from the French *pignon*.

<sup>10</sup> Ragstone, a term still in use.

<sup>11</sup> Talstone, probably cut stone, from the French *pierre de taille*.

<sup>12</sup> Mullions. Willis's Nomencl., p. 47.

dam lapidibus qui vocantur scuwes<sup>7</sup> et ponuntur in opere in tecto parve domus retro coquinam. Item xvij.d liberat. eidem pro viij pedibus de pynun<sup>9</sup> table. Item eidem ij.s vii.d ob. pro xiiij pedibus de pynun<sup>9</sup> table pret. ij.d q<sup>a</sup>. Item comput. vj.s viij.d liberat. Payn le quareour de Teynton in partem solucionis pro franc. lapidibus ad novam coquinam, per unam dividendam, in qua patet de conventionem inter Custodem et predictum Payn. Summa iiij.lib. iiij.s iij.d ob.

[1286.] *Recepta.* Item de Ecclesia Sancti Johannis in Oxon, xxx.s.

[1288.] *Expense in Ecclesia Sci. Johis.* In Consuetudinario<sup>13</sup> empt. xj.d. Item in Prefacionibus scriptis de novo iij.s. Item pro illuminatione, xij.d. Item pro ligatura Missalis, xij.d. Item in cera empta, vj.s ij.d q<sup>a</sup>. Item in lampadibus et oleo ix.d ob. Item in incenso, iv.d. Item in vino vij.d ob. Item in stramine per tres vices, viij.d ob.

*Expense Straminis et aliorum in Ecclesia.* Item in stramine ad Ecclesiam in vigilia Sancti Nicholai, iiij.d. Item in cendiapilo<sup>14</sup> empto ad tergendas calices, iii.d ob. Item in emendacione j. seruri ad hostium vestiarii, j.d. Item in j corda ad velum quadragesimale, j. d. Item in anul' empt' ad idem, ij.d. It in stramine empto quando missa deberet celebrari pro Magistro I. de Cytenesvale, iiij.d ob. &c. &c. It in ij cordis emptis ad campanas, xv.d ob.q<sup>a</sup>. Item in stipendio ij operariorum ad preparanda scanna<sup>15</sup> ante crucem, iij.d. Summa vj. s. viij.d. q<sup>a</sup>.

It' in emend' j. serure in port' anachor'<sup>16</sup> et j. clau' ad hostium aule Custodis, ij.d. It' in emendacione host' predicti, j.d. It' in stipendiis ij. carpen' per vj. dies ad reparand' coopertor' fornac' et j. spure<sup>17</sup> in celar', iij.s vij.d q<sup>a</sup>. Item in stipen' ij. homin' qui fecerunt mur' anachor' per iij. dies et di', ad tax' xij.d. Item in stramin' emp' ad cooperiend' predictum mur' xj.d ob. Item in stipendio j. sclatt' et j. operarii per ij dies super Ecclesiam, xj.d.

*Liberatio Petri empta ad Ecclesiam.* Item in lxx ped' de vousur'<sup>18</sup> emptos, v.s, precium pedis, j.d. Item in xl. ped' de egivs<sup>19</sup> empt' iiij.s iij.d, precium pedis, j.d q<sup>a</sup>. It in xvij ped' de skyues<sup>7</sup> empt' xvij.d, precium pedis, j.d. Item in xij ped' de Moynesles<sup>20</sup> empt' xii.d. Item in x sumers<sup>20</sup> de Walaffard<sup>21</sup> empt' v.s. Item in cariagio, iiij.s ix.d. It in c ped' de Chaumbrances<sup>22</sup> empt' iiij.s, pretium ped' ob.

*Expense Orologii.* Item liberat. Domino G. Capellano ad opus orologii, iiij.s iiij.d.

<sup>13</sup> Rituale.

<sup>14</sup> A kind of silken tissue. See Ducange, v. Sendapillum.

<sup>15</sup> Scanna, the seats.

<sup>16</sup> Anachorite, the cell of an Anchorite.

<sup>17</sup> Probably sper, a partition.

<sup>18</sup> *Voussoirs* are the wedge-shaped stones of which arches are constituted. See Professor Willis's remarks on the word "voussoirs," Archit. Nomenclature, p. 42.

<sup>19</sup> This word is written in the roll

"egius," probably for ogiva, or "oggrifa," as written in the Ely Sacrist's roll, 31 Edw. III., implying ogee mouldings. Willis's Nomencl., p. 11.

<sup>20</sup> Great beams, from the French *sommier*, which is rendered by Cotgrave, "the summer, or great master beame in building."

<sup>21</sup> Wallingford, Berks, about twelve miles from Oxford. The Roll reads also Wallafford.

<sup>22</sup> Probably jamb-pieces.

[1304.] *Expense.* It. in stipendio duorum Carpentariorum qui fecerunt Campanarium, et emendationem Ecclesie ubi celebramus, et emendacionem graduum aule, per duodecim dies, ix.s ij.d, per diem quilibet eorum, iv.d iij q<sup>a</sup>. Item in virgis emptis ad Campanarium, iij.d. Item in stipulo empt. ad idem, v.d. Item in stipendio duorum operariorum ad plastrandum circa gradus aule contra hostium coquine per quatuor dies, xvij.d, &c. Item in stipulo empt. ad cooperturam Campanarii, ij.s iij.d.ō. It. in virgis emptis ad idem, vj.d.

It. die sabbati, in vigilia Sci' Luc. Evangeliste in stipend' duorum cementariorum ad faciendum unum altare et alia necessaria, per duos dies, xiiij.d, quilibet eorum per diem, iij.d q<sup>a</sup>. Item in bordis empt. qui sunt circa predictum altare et ad fenestras que sunt in choro, ij.s. Item in stipendio unius Carpentarii qui fecit tabulas circa eundem altare, per quatuor dies xvij.d, per diem, iij.d ob.

[1306.] Among various payments on the bursar's roll of this year for the new chambers ("pro novis cameris") is the following entry:—Item pro iij lapidibus marmoreis ad altare iv.s vj.d.

[1310.] Item Die sabbati proxima post festum Sancti Gregorii in uno batello conducto de Eynesham usque ad Oxoniam, per viij. dies ij.s viij.d. Item in stipendio duorum sarratorum per sex dies iij.s vj.d. Item in stipendio v operariorum per v dies iij.s iij.d, videlicet ad fodiendum fundamentum vestiarii. Item in stipendio unius operarii vij.d. Item in stipendio fabri pro duobus centen. ferri fabricat.<sup>23</sup> ad vestiarium xv.s.

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## NOTICES OF ANCIENT ORNAMENTS, VESTMENTS, AND APPLIANCES OF SACRED USE.

### THE PAX, TABULA PACIS, OSCULATORIUM, OR PORTE-PAIX.

THE student of mediæval antiquities is frequently embarrassed in the course of his enquiries by the want of systematically arranged information regarding the details of sacred, personal, or social usages of former times, especially in our own country. The most minute circumstances connected with the manners and customs of Pagan times have been fully

<sup>23</sup> Wrought iron.

set forth, and learned commentators have bestowed great labour in the investigation of the antiquities of Greece or Rome, devoting their especial attention to the ceremonies of idolatrous worship. The antiquities of the Christian Church do not appear to have been regarded as deserving of the like attention, and the details connected with sacred usages still, in great measure, remain in vague obscurity. From these details, however, trifling as they may appear to some persons, much valuable information may be gathered, scarcely less interesting to the student of ecclesiastical history, in their connexion with the progressive changes in ritual usages or ceremonial observances, from the times of primitive Christianity, than to the antiquary who is engaged only in researches into the history of Art. These considerations induce me to hope that the endeavour to supply some detailed notices of ancient ornaments of a sacred nature, especially as they were used in England, with illustrations selected wherever it may be practicable from English examples, may prove acceptable to the readers of the *Archæological Journal*.

The primitive origin of the use of the Pax is to be derived from the practice of the first ages of the Christian Church, when the faithful followed literally the injunction of St. Paul to the Corinthians, "greet ye one another with an holy kiss." This custom is mentioned by Tertullian, St. Clement of Alexandria, and Origenes: Athenagoras, in his *Apology for the Christians*, written about A.D. 166, speaks of the solemnity and grave demeanour with which this token of Christian charity was given. The manner in which the ceremony was performed is detailed in the following passage of the *Apostolical Constitutions*, cited by Dr. Milner in his *Notice of the use of the Pax in the Roman Catholic Church*<sup>a</sup>. "Let the Bishop salute the Church, and say, The peace of God be with you all: and let the people answer, And with thy spirit. Then let the Deacon say to all, Salute one another with an holy kiss: and let the Clergy kiss the Bishop, and the laymen the laymen, and the women the women"<sup>b</sup>. During the early times, when men and women were placed in different parts of the church, this custom appears to have continued, and it is

<sup>a</sup> *Archæologia*, vol. xx. p. 534.

<sup>b</sup> *Const. Apost.*, lib. viii. c. 11, apud Coteller, p. 345. The term Pax appears occasionally to have been used to denote

not only the instrument, but the act of salutation. In the *Promptorium Parvulorum* are given "*Pax*, of *Kyssynge*, *osculum pacis*. *Pax brede*, *osculatorium*."

still observed among the officiating Clergy, as likewise among men and women of the different religious orders, in the more solemn service, called the High Mass. It is performed by the persons placing their hands upon each other's shoulders, and bringing their left cheeks nearly in contact with each other. The precise period when the use of the sacred instrument called a Pax was introduced, has not been clearly ascertained; some have considered it to have been in the time of Pope Innocent I., at the commencement of the fifth century, others have attributed the usage to an ordinance of Pope Leo II., A.D. 676; but Dr. Milner was of opinion that when the sexes began to be mixed together in the less solemn service, called the Low Mass, which seems to have begun to take place in the twelfth or thirteenth century, a sense of decorum dictated the use of this instrument, which was kissed first by the Priest, then by the Clerk, and lastly by the people who assisted at the service, instead of the former fraternal embrace.

No evidence has hitherto served to shew with precision at what time the use of the Pax became generally adopted in England. It is not included amongst the sacred ornaments of which an enumeration is found in the Glossary, attributed to Archbishop Ælfric, (Cott. MS. Julius, A. 11., f. 126 v<sup>o</sup>.) nor is it mentioned in the list of the gifts of Bishop Leofric to Exeter Cathedral, in the times of the Confessor, preserved in a service-book which had belonged to that prelate, now in the Bodleian<sup>c</sup>. The precise import, however, of some Anglo-Saxon terms occurring in that inventory, does not appear to have been ascertained. Early in the succeeding century various ecclesiastical Constitutions were promulgated, in which the ornaments of churches are enumerated in detail, but no mention of the Pax is found in the Constitutions of William de Bleys, Bishop of Worcester, which bear date A.D. 1229, or those of his successor Walter de Cantilupe, A.D. 1240<sup>d</sup>.

In the Constitutions of Walter de Gray, Archbishop of York, A.D. 1250, mention is made of the "osculatorium<sup>e</sup>," and in those of John de Peccham, Archbishop of Canterbury, promulgated about the year A.D. 1280, it was ordained that the parishioners of every church in the diocese of Canterbury should be bound to provide certain service-books, vestments,

<sup>c</sup> MS. Bibl. Bodl. Auct. D. 2, 16. This curious list of sacred ornaments and vestments has been printed by Dugdale,

Mon. 1. 221.

<sup>d</sup> Wilkins, Conc. I. pp. 623, 666.

<sup>e</sup> Concil. Labbei, tom. xi. p. 1438.

vessels and ornaments of sacred use, amongst which occurs the "osculatorium<sup>f</sup>;" it is included likewise in the ordinance of Archbishop Robert de Winchelsea, A.D. 1305, as part of the "supellex rei divinæ<sup>g</sup>." By the Synod of Exeter held 15 Edw. I., 1287, during the prelacy of Bishop Quivil, it was ordered that each parish church should be provided with the "asser ad pacem<sup>h</sup>." In the Acts of the Council of Merton, A.D. 1300, it is termed "tabula pacis," as likewise in the following entry in an inventory of precious effects of Edward I., taken in the same year, "una tabula pro pace, in capellâ Regis, cum platis argenti<sup>i</sup>."

The materials employed for the formation of the Pax, and other sacred ornaments, were as various as the symbolical devices introduced in their decoration. The most ancient example hitherto noticed, destined probably, as its form would indicate, to be used as a *tabula pacis*, is the precious tablet of lapis-lazuli, now preserved in the *Salle des Bijoux* at the Louvre, and formerly part of the treasures of the Royal Abbey of St. Denis. It appears to be of Greek workmanship, and presents on one side the figure of the Saviour, with that of the Blessed Virgin on the reverse, wrought in gold curiously inlaid upon the stone<sup>k</sup>. In the collection of enamels in the Louvre a remarkable Pax is to be seen, composed of an ornament originally intended, as it would appear, to serve as a morse, or brooch, used to fasten the cope in front upon the breast; it is ornamented with figures of the Virgin and the infant Saviour chased in high relief. In the possession of Dr. Rock there is also an enamelled morse which had been converted into a Pax by affixing it to a piece of wood which served as a handle: this ornament had probably formed part of the furniture of a parish church in Buckinghamshire, previously to the Reformation. The date of both these examples is about A.D. 1300. In the inventory of the treasures of St. Paul's Cathedral, A.D. 1298, given by Dugdale, is mentioned a "paxillum" covered with silver plates, "per circuitum triphoriatum auro," containing many relics<sup>l</sup>. The *opus triphoriatum* appears to have been a kind of filigree or pierced work, of

<sup>f</sup> Wilkins, Conc. II. 49.

<sup>g</sup> Lyndw. Provinciale, edit. 1679, p. 252.

<sup>h</sup> Wilkins, Conc. II. 139.

<sup>i</sup> Liber Garderobæ, p. 351.

<sup>k</sup> Dom Millet, Tresor Sacré de S. Denis, 1638, p. 95.

<sup>l</sup> Another instance of the use of relics in this manner occurs in one of the Exchequer inventories, 18 Edw. III. "Unam pacem deosculator' in quâ continentur reliquie diversorum sanctorum." Kalend. Exch. III. 207.

which, owing to the intrinsic value of the metal employed, few examples are to be found. Amongst the bequests of Cardinal Beaufort, A.D. 1446, occurs a Pax of gold, "*de-osculatorium pacis de auro*," and one little Pax of the like precious material was found in the treasury of Winchester Cathedral at the surrender. The list of sacred ornaments which apparently composed the furniture of the Royal Chapel, in the reign of Richard II., includes a "*portepax tout d'or*" of the most magnificent description, set with diamonds, pearls, and sapphires; the figure of the Saviour on the cross formed the principal subject. This remarkable Pax weighed 2lbs. 4½oz.<sup>m</sup> Enamel is frequently mentioned as introduced in the decoration of this sacred instrument, as in the inventory of crown jewels, 3 Edw. III., 1329<sup>n</sup>, and that of the treasury of St. George's Chapel, Windsor, 8 Rich. II., 1385, in which is described "*una paxilla nobilis*" of silver gilt and enamelled, with images of the crucifix, Mary and John. More ordinary materials, however, were commonly employed; thus in the inventory of goods of St. Dunstan's, Canterbury, A.D. 1500, occur "*a pax borde of latin (yellow mixed metal) wt Marye and John: a crucifyx for a pax borde off coper and gylytt*." Amongst the ornaments given by Archbishop Chichele to All Souls', Oxford, about A.D. 1460, are enumerated Paxes formed of glass". The Pax was very frequently of wood, painted and gilt; such a wooden Pax, of the workmanship of the later part of the fifteenth century, is in the writer's possession. It is probable that in some cases the instrument was called, on account of the material thus employed, a "*pax borde—paxbrede—pakysbred*," &c., but mention is repeatedly made of pax bordes of metal, and the term board, according to its derivation from Ang. Sax. *bræde*, was properly used to imply a broad or tabular surface of either metal or wood.

The subjects most commonly introduced as the principal decoration of the Pax are the Crucifixion, with the Virgin and St. John standing at the sides of the Cross; the representation of the Trinity; the Annunciation, Adoration of the

<sup>m</sup> Kalend. of Exch. III., 314.

<sup>n</sup> "*j. pax deoscultor' arg' aym' cum uno crucifixo*." Archæol., vol. x. p. 250.

<sup>o</sup> In this instance the crucifix appears to have been used in place of the tablet, the usual form of the Pax. At Durham

Abbey the cover of the *Textus*, or Book of the Gospels, served as a Pax. Antiqu. of Durham, p. 11.

<sup>p</sup> "*vj. paxys de vitro*." Gutch, Coll. Cur. II. 257.



Magi, the Baptism of the Saviour, the Mater dolorosa, and occasionally figures of Saints, as St. Martin, St. Sebastian, &c. in allusion, probably, to the Saint in honour of whom the church, where such ornaments were used, had been dedicated.

Amongst the curious ornaments preserved at New College, Oxford, comprising the remains of the precious mitre be-



Pax. New College, Oxford, with a Section, shewing the profile of the handle.

queathed by the Founder, a pontifical ring and other relics, a Pax of silver parcel-gilt is to be seen, of which a representation is here given, as an example of the usual form of this instrument and the adjustment of its handle.

It measures  $5\frac{1}{2}$  in. by 3 in. and one tenth. The character of ornament indicates that it was fabricated about the times of Henry VI., or perhaps rather later in the fifteenth century. The ornamental border composed of the ragged staff, or *báton escotté*, occurs frequently in illuminations of that period. The Pax, of which Dr. Milner gave a representation in the *Archæologia*, supplies another example, presenting likewise the subject of the Crucifixion; it had been preserved by the Roman Catholics in the neighbourhood of Wolverhampton, with other objects of sacred use which had escaped the general prohibition at the time of the Reformation.

On the second seal of St. Bernard the Pax is singularly introduced, as it would seem, with some symbolical import. It appears by his letters to Pope Eugenius III. in the year 1151, that he had been obliged, in consequence of forgeries of his seal, to cause a new one to be made bearing his figure and name. The matrix is now preserved in the Museum of Antiquities at Rouen, and a representation of it has been published, with a descriptive notice by M. Deville. The abbot of Clairvaux appears in this portraiture in the monastic dress, his head tonsured and bare, for St. Bernard strongly reprobated the vain desire of abbots in his times to assume the mitre: in his left hand he bears a pastoral staff with a plain crook, and in his right hand an object which, there can be little doubt, was intended to represent the Pax with the handle usually adapted to it: Mabillon, however, supposed this object to be a book, and M. Deville at first conjectured that it might be a church door<sup>a</sup>.

Le Brun, as Dr. Milner stated in the observations to which reference has been made, attributed the general disuse of the Pax to certain jealousies which were found to arise amongst individuals about priority in having it presented to them<sup>r</sup>. This remark may deserve notice as affording an illustration of the passage in Chaucer's *Canterbury Tales*, where speaking of the seven deadly sins and of pride, the general root from which they spring, he says, "ther is a privee spice of pride, that waiteth first to be salewed, or he wol salew, all be he lesse worthy than that other is; and eke he waiteth to sit, or to go above him in the way, or kisse the Pax, or ben encensed, or gon to offering before his neighbour, and swiche semblable thinges<sup>s</sup>." The Pax was not amongst those ornaments of churches which were at first suppressed at the Reformation. Its use was prescribed by the Royal Ecclesiastical Commissioners of Edward VI., and even rendered more ostensible than it had previously been, as appears by the *Injunctions* published at the deanery of Doncaster, A.D. 1548, ordaining that "the Clarke shall bring down the Pax, and, standing without the church-door, shall say loudly to the people these words, This is a token of joyful peace, which is betwixt God

<sup>a</sup> "Je crois y reconnaître une porte d'église, divisée en deux vantaux par une colonnette qui est surmontée de son chapiteau."—Bulletin de la Société d'Emula-

tion de Rouen, 1838.

<sup>r</sup> Expl. literale de la Messe, 1. 595.

<sup>s</sup> Person's Tale; de vij. Peccatis.

and men's conscience: Christ alone is the peace-maker, which straitly commands peace between brother and brother. And so long as ye use these ceremonies, so long shall ye use these significations<sup>t</sup>."

ALBERT WAY.

## SOME OBSERVATIONS UPON THE "DANSE MACABRE," OR DANCE OF DEATH.

IN EXPLANATION OF A PASSAGE IN "THE KNIGHT'S TALE" OF CHAUCER.

THERE is no subject in the whole range of mediæval art of greater interest, nor one, the origin of which is involved in greater obscurity, notwithstanding the vast amount of antiquarian learning which has been expended on its investigation, than the so called Dance of Death. Its history yet remains to be written; and the learned dissertation of the late Mr. Douce, valuable as it must ever be to all inquirers into the subject, can, in spite of the great labour and erudition displayed in its pages, only be regarded as a collection of materials towards such history". May the following observations be considered no unworthy addition to the materials so industriously accumulated by my late accomplished friend.

They are intended in the first place to clear up a passage in Chaucer, which defied the ingenuity of Tyrwhitt, and thereby, in the second place, to shew that the Dance of Death was a subject perfectly familiar to the English at the time when the Canterbury Tales were written. The passage to which I allude is contained in "The Knight's Tale;" and forms a portion of that in which Chaucer describes

"The portreiture that was upon the wall,  
Within the Temple of mighty Mars the redde."

Chaucer is represented both by Warton and Tyrwhitt as

<sup>t</sup> Burnet's History of the Reformation, Records, Book 1, no. xxi. See further, on the subject of the use of the Pax, the Hiero-lexicon, by Dom. and Car. Macer, Romæ, 1677; Durandi Ration. Div. Off. c. de pacis osculo; and De Vert, Explic. des Cerem. de l'Eglise, tome iii.

<sup>u</sup> The curious collections of the late talented artist Langlois, of Rouen, with numerous illustrations unnoticed by previous writers, will shortly be given to the public, under the care of M. Pottier, Librarian to the city of Rouen.

having derived this beautiful story from the "Teseide" of Boccaccio. The accuracy of this opinion I much question; and at another and more fitting opportunity I hope to prove, as I believe I shall be enabled to do, that Chaucer is only indirectly, and not, as has heretofore been supposed, immediately indebted to Boccaccio for the story of Palamon and Arcite, although there are passages in the very portion of this tale, to which I am directing attention, which correspond almost word for word with Boccaccio's description of the Temple of Mars.

Boccaccio himself was however, in this part of his poem, an imitator of Statius; and Dr. Morell, in his excellent edition of this tale, being ignorant of the existence of the "Teseide," pronounces Chaucer's description to be "a fine copy of the beautiful original in Statius."—Lib. vii.

"Hic steriles delubra notat Mavortia Sylvas," &c.

As Tyrwhitt's edition is in every body's hands, and the excellent, but unfinished one of Morell is comparatively unknown, the quotation to which the reader's attention is requested, shall be given from the latter. It is as follows:

"Why schulde I not ek als well tell Yow all  
 The Portreyture that was upon the wall,  
 Within the Temple of mighty Mars the redde.  
 Al peynted was the Wal in lenthe and bredde,  
 Like to the Estris of the gresely Place,  
 That hyght the grete Temple of Mars in Trace,  
 In thylke northern frosty Regioun,  
 Thereas Mars hath his sovereign Mancyon.  
 Ferst on the Wal was peyntid a Forest,  
 In whiche there dwellyth neyther Man, ne Beste;  
 With knotty knavry bareyne Treis olde,  
 Of Stubbis scharpe and hideous to beholde,  
 In which there ran as rombilin a Swough  
 As thow a Storm schulde brestyn every Plough,  
 And downward from an hill under a bente,  
 There stod the Temple of Mars Omnipotent,  
 Wrought al of bornede Stele, of which th Entre  
 Was long and streyt, and gastely for to se.  
 And thereout came a Rage in swiche a wese  
 That it made al the Gatys for to rese.  
 The Northern Lyght in al the dorys schow,  
 For Window on the Wal ne was there now,  
 Throw whiche Men mighten any Lyght desserne,  
 The doris were of Athamante eterne,  
 I clenchede overthwerte and ende long,  
 With iryn tough, and for to make it strong,

Every Pillere the Temple to sustene,  
 Was tunne gret of Iryn bryght and schene.  
 There saugh I ferst the derke Imagynynge  
 Of Felonye, and all the Compassynge ;  
 The crewel Ire, red as ony glede  
*The Pikepurse* and eke the pale Drede ;  
 The smylere with the knyf under the Cloke ;  
 The scheppen brennyng with the blake smoke.  
 The tresoun, and the murderinge in the bed ;  
 The open warre with woundis al bebled.  
 Conteke with bloody knyfe, and scharpe Menace ;  
 Al full of chyrkyng was that sory place.  
 The Sleer of himself yits saugh I there,  
 His Herte blod hath bathede al his here ;  
 The nayl ydreven in the schode aryght ;  
 The colde Deth, with mouth gapynge upryght.  
 In myddis of the Temple sat Myschaunce,  
 With Discomfort and sory Countenance.  
 Yit saugh I Wodeness laughing in his rage,  
 Armid Compleynt, Outes, and fers Corage  
 The Careyn in the bosch with Throte ycorve,  
 A thousent sleyn and not of Qualm ystorve.  
 The Tyraunt with the prey be Force yraft,  
 The town destroyed, there was nothing laft.  
 There saw I brent the Schepis Hyposterys ;  
 The Hunter stranglade with the wilde Berys ;  
*The Sowe fretyn the Child ryght in the Cradil,*  
*The Cook yscaldit for al his longe ladel.*  
 Nought was forgottin by the informe of Mart ;  
*The Carter over redyn with his Cart,*  
*Undir the Whel full low he lay adown."*

There are some lines in the foregoing description of the very highest order of poetry ; while on the other hand there are some which, if perused without that key to the allusions they contain, which it is the object of the present communication to furnish, seemed to Tyrwhitt so unworthy of the rest, that in spite of his prejudice in favour of Chaucer, he felt bound to confess their inferiority, and his own ignorance of their meaning. "*The Pikepurse*," he observes in one of the notes, "I am sorry to say is Chaucer's own." In another, he goes on to remark, "I know not what to think of the two following lines :

"The sow fretyn the child right in the cradel,  
 The Coke yscalled, for all his long ladel."

"Was Chaucer serious, or did he mean in this and some similar passages, to ridicule the minute and often incongruous

description of the old Romancers. The lines are in all the MSS."

And well they may be. For I think there are few of my readers, who have made the Dance of Death the subject of their attention, however cursorily, who will not remember how frequently the pick-purse, the cook, "the carter over ridden with his cart," &c. figure in that remarkable pageant-like work of art; who will not see that in describing the paintings which decorated the temple of Mars, Chaucer drew not merely from Statius, or Boccaccio, but also from his memory of some Dance of Death which he well knew would be recognised by his readers.

Read by this light we may point to the passages in question as being 'Chaucer's own;' not indeed in any apologetic spirit, but with a feeling of admiration for the poetical and graphic skill with which he has contrived to graft so popular a representation on so classical a fiction<sup>2</sup>.

I am at present unable to state, that any work, such as the painting in the church-yard of the Innocents at Paris, or the Dance of Death pictured in "Poule's<sup>3</sup>," positively existed in this country at the period when Chaucer wrote<sup>2</sup>; Mr. Douce, however, has expressed an opinion on the authority of a poem ascribed by him to Walter Mapes, that it is not unreasonable to infer that paintings of the Macabre dance were coeval with that writer, though no specimen that now remains will warrant the conclusion. He pointed out, however, an allusion to the dance in question, in the vision of Piers Ploughman,

"Deeth cam dryvyng after,  
And al to duste passed  
Kynges and Knyghtes  
Kaysers and Popes, &c." (l. 1424. ed. Wright.)

and I may add, that when on the eve of the publication of his learned dissertation, I called his attention to the existence of this striking allusion to a Dance of Death in one of Chaucer's

<sup>2</sup> I have not considered it necessary to occupy space by referring to the various series of the Dance of Death, in which figures of the thief, cook, waggoner, &c. severally occur. They will readily be found upon reference to the dissertation by Mr. Douce to which frequent allusion is made in this paper.

<sup>3</sup> Engraved by Hollar in Dugdale's

Monasticon Anglicanum, Ed. 1673, vol. ii. p. 368.

<sup>4</sup> There is a painting of the Dance of Death on the screen of the choir of Hexham church, Northumberland, executed apparently about the time of Henry the Seventh. This curious relic is worthy of an engraving.

most admired productions, I well remember his expression of surprise that while travelling far and near in accumulating his extensive materials for the history of the Dance, he should have entirely overlooked so evident a description, as that which he at once recognised in Chaucer's lines.

WILLIAM J. THOMS.

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## DECORATIVE PROCESSES CONNECTED WITH THE ARTS DURING THE MIDDLE AGES.

### ENAMEL.

A VERY interesting field of enquiry presents itself to the student of mediæval antiquities, in the artistic processes, now obsolete or imperfectly practised, which formerly contributed to give to the decorations, utensils, and various objects of sacred or ordinary use, a character of originality and elegance, devoid of any high perfection in proportion or design, but sufficient to render the examples, which have been preserved to our days, in no slight degree attractive. The investigation of the origin and progress of these arts during successive centuries is a research not merely curious in itself, shewing how they were derived by more remote tradition from Greece or Egypt, or in more recent times from the East, from Italy, or other countries, through the medium of commercial and political intercourse; but taken in an extended view, it may assist the student in forming a just apprehension of the progressive influence of those international relations, and their power to modify the prevalent tastes and character of nations. Amongst the artistic applications of ornament, there is none perhaps more deserving of attention than the art of the enameller, on account of the high antiquity of its origin, its attractive character, and the infinite variety of purposes, connected with the refinements of progressive civilization, to which it was applied.

The specimens now to be found are for the most part defaced and mutilated; the best works were at all times executed on the precious metals, and these, on account of the intrinsic value of the object, have almost totally disappeared and been

condemned to the crucible; some notion, however, of their perfection may be derived from the examination of enamelled works, formed of less precious materials, and preserved in various public and private collections. In our own country, indeed, it is to be regretted that no sufficient exhibition of the enamelled works, produced in different countries at various periods, has hitherto been rendered available to the public. The revived demand for works of this nature renders it highly desirable that the artificer should have ready access to a series of examples, the practical utility of which would not be less fully appreciated, than their interest in connexion with the history of art.

The limits of the present notice will not permit of a detailed enquiry into the speculations respecting the use of enamel in times of remote antiquity, in which some writers have indulged. The Asiatics appear indeed to have preserved to the present time the various processes with which the mediæval enamellers in western Europe were acquainted, and it is not improbable that the art had found its way even to our own shores at a very early period, being transmitted from the East by the migratory tribes who penetrated into the remotest parts of Europe; and that after the lapse of several centuries, when scarcely a trace remained of the primitive tradition, this beautiful art was a second time introduced from the East into France and England.

A remarkable observation of Philostratus merits especial consideration in connexion with this subject\*. He was a native of Athens, who flourished during the reign of Severus in the earlier part of the third century, and during his later years taught rhetoric in Rome. In his graphic description of the chace, he depicts the gallant hunters, and steeds bearing harness enriched with gold and various colours. For, he remarks, the barbarians of the regions of the ocean are skilled, as it is said, in fusing colours upon heated brass, which become as hard as stone, and render the ornament, thus imparted, durable<sup>b</sup>. The

\* This curious passage has been noticed by Buonarrotti, in his *Osservazioni istoriche sopra alcuni Medaglioni*; and by M. Potier, in the valuable text of Willemín's *Monumens Inédits*, tome i. p. 22.

<sup>b</sup> "Ἀργυροχάλινοι, καὶ στικτοὶ, καὶ χρυσοὶ τὰ φάλαρα. Ταῦτά φασιν τὰ χρώματα τοὺς ἐν ὠκεανῷ βαρβάρους ἐγχεῖν τῷ χαλκῷ διαπύρρῃ· τὰ δὲ συνίστασθαι, καὶ λιθοῦσθαι,

καὶ σώζειν ἡ ἐργασία." *Imaginum*, lib. i. c. 28, ed. Jacobs, Lips. 1825, p. 44. Olearius remarks, in his annotation on this passage, "Celtas intelligit per barbaros in Oceano," and Heyne observes that the expression seems to denote the Britons, rather than the inhabitants of the northern coasts of Gaul.



examination of the earliest ornaments of bronze or mixed metal, discovered in Britain, seem to corroborate the supposition that the Sophist here alluded to an art analogous to enamelling. Besides the beautiful enamelled vessel brought to light in 1835, in one of the Bartlow Hills, by the late Mr. Rokewode<sup>c</sup>, which is apparently of Roman workmanship, and small ornaments found in several places of Roman occupation, there have been discovered in various parts of England ornaments enriched with vitrified colour, which bear no analogy to Roman works in the character of design. It is remarkable that not a few of these relics appear to have been formed to serve as decorations of harness, in accordance with the statement of the Sophist, but until some collection of our earlier antiquities shall have been formed and arranged in series, no positive assertion can be offered in regard to this curious subject. It may be well to direct the attention of those who take an interest in the enquiry, to investigate the precise nature of the *opus Anglicanum*, which has not hitherto been ascertained; it appears to have been a certain kind of decoration, mentioned by ancient writers as most highly esteemed, and, possibly, analogous to that produced by the barbarians of the British isles or neighbouring regions, in the third century, which called forth the commendation of Philostratus.

The term Enamel properly designates vitreous pastes, to which various colours are given by means of metallic oxides: they are either opaque or transparent, and are capable of being applied superficially to several substances, earthy or metallic, forming a decorative covering, or *revêtement*, as it is termed by French writers, of admirable brilliancy and durability. The rich blue and green colours which appear on the little figures of deities and on various ornaments discovered in Egypt, appear to be enamels; porcelain, pottery, and glass, have served as the ground-work to which enamel has been applied with the most attractive effect. The subject, however, of which it is now proposed to treat in detail, is the application of enamels to metallic grounds, an art which appears to have been of great antiquity<sup>d</sup>, and very extensively practised during the middle ages.

<sup>c</sup> Archæologia, vol. xx. pl. 35, p. 311.

<sup>d</sup> A single specimen of Egyptian enamel on yellow mixed metal, produced by the

incrustation of vitreous pastes in cavities chased out on the surface of the plate, and fixed therein by fusion in a manner pre-

The metals capable of being employed as a ground for enamel are gold, silver, and copper, brass being of too fusible a quality. No course of experiments has hitherto made known the substances of which ancient enamels were composed, or the proportions in which they were employed: a few ancient recipes for compounding enamel have been discovered, and one of the most interesting is given as an appendix to this notice. It may here suffice generally to state that the colourless paste, which forms the base, consists of oxides of lead and tin, fused with silex, in certain quantities, the opaque qualities being given by the oxide of tin, whilst various colours are produced by the addition of other metallic oxides; thus from copper green is obtained, red from gold or iron, and blue from cobalt. The use of this last mineral, and the exquisite colour produced from it, seem to predominate to a remarkable extent in the earlier enamels; the field of which is almost invariably enriched with the brilliant hue of the substance called smalt, a word which appears to give the clue to the derivation of the term Enamel.

There can be little doubt that the ornament called in Italy *smaltum*, *smaldum*, and *esmalctum*, was enamel. It is very frequently mentioned in lists of the rich benefactions of the Popes, as early as the seventh and eighth centuries, given by Anastasius: as likewise in the Chronicle of Casino, printed by Muratori, in which may be found a very curious account of the golden *tabula* or altar-front set with *smalta*, and sacred ornaments of metal enriched with superficial colours, and figures, described as productions of Greek art, procured from Constantinople about A.D. 1058. In France it was termed *esmail*, in England *amell*, *emal*, *esmal*, or *enamel*, and in Germany *Schmelze*. Menage, Skinner, and Wachter seem to agree that the derivation of these terms is to be sought in the German *schmelzen*, to melt. The more remote origin of the word must be left to the research of the etymologist, who will not fail to institute a comparison with the Greek μέλδω, to melt, the *maltha* described by Pliny, and the Hebrew חַמָּל, *hasmal*\*, translated by St. Jerom *electrum*, and by some interpreted as implying enamel.

cisely similar to that adopted by middle-age enamellers in Europe, is in the possession of M. Louis Dubois, one of the Conservateurs of the Louvre, who informed

me that during his long study of Egyptian antiquities no other example had come under his notice.

\* Ezekiel i. 4.

Enamel was employed, during the middle ages, for the decoration of metallic surfaces by means of various processes, distinct from one another, although they produce nearly one and the same effect. In some cases the different colours introduced were applied in a manner not very dissimilar to mosaic-work; slender lines of filigree were attached to the surface of the plate; these were bent and fashioned so as to form the outline of the design, the intervening spaces were then filled in with the desired colours, probably in a pulverized state, and the plate was then exposed to a degree of heat, sufficient to fuse the enamel-paste without affecting the metal. The face of the work was afterwards ground and polished down. The few existing examples of this mode of operation which remain, consist of enamels on gold, such as Alfred's jewel and a small number of specimens of various dates. In this process each colour was separated and kept distinct from that which adjoined, by means of the little metal thread which traced out every portion of the design; this operation, must have been tedious and uncertain, and a similar effect was produced by another process which seems to have been most commonly adopted. It is termed in France technically, *champ-levé*, implying that the field of the metal was removed, or tooled out, leaving certain slender lines which serve in place of the filigree to keep one coloured enamel distinct from another, and to define the outline and chief features of the design. The metal plate in this instance, which in almost every known example is of copper, was chased out in the same manner as a wood-cut prepared for printing with letter-press; the casements or cavities excised on the face of the metal served to receive and hold firmly the enamel, with which they were filled by means of fusion; the face having been polished, the lines of metal were gilded, and thus produced an effective appearance as contrasted with the bright colours to which they served as an outline. The thickness of the metal gave great durability to enamelled works of this description, and unless the enamelled object or plate were bent or violently bruised, the colour could not easily be detached. Some examples are indeed to be seen in as perfect preservation as if they had only just been withdrawn from the furnace. The best works of this kind are those which were produced during the twelfth and thirteenth centuries. The next process, which forms properly the step of transition

between the *champ-levé* mode of operation, and the surface-enamels of the fifteenth and sixteenth centuries, may thus be characterized. The design was chased in the lowest possible relief, or even in simple lines, on the face of a plate, usually of silver; a transparent coat of variously coloured enamels was then laid over it, no lines of metal being exposed, and the design was indicated and defined by the work beneath, seen through this transparent medium. This kind of enamelling appears to have been practised in perfection towards the later part of the fourteenth century, and I have been led by careful observation to conjecture that it was first devised by the artificers of Italy. Works of this description frequently exhibit a remarkable perfection in the use of a great variety of colours, which, small as the subject may be, are perfectly distinct, as if laid on with the brush; it is not easy to imagine how the degree of heat requisite to fuse the enamel and fix it upon the plate, could be employed, without disturbing the precise arrangement of colours and blending them together in motley confusion. The chased metal plate coated with transparent enamel seems to have led the way to the art of superficial enamelling in opaque colours, or rather colours laid upon an opaque ground, whereby the metal plate was entirely concealed. These were applied at first to plates of considerable thickness, in order to support a greater degree of heat, and the surface of the earlier examples sometimes appears embossed, the enamel being laid on so thickly as to produce a slight degree of relief; the ornaments, jewels, and other details are also considerably raised by means of little semi-globular silvered spangles, overlaid with brilliant transparent colour, which gave to them the appearance of gems. Work of this description is technically termed in France, *à pailliettes*.

Enamels of this kind have been considered by recent writers on the continent as supplying the step of transition in the series, and leading directly from the earlier *champ-levé* work to the beautiful productions of the school of Limoges, during the reign of Francis I. and the later part of the sixteenth century. But I think that the true transition enamels, which these writers appear to have overlooked, were those above described, in which the operation of chasing the metal was still employed, but in a different manner to that which marks the character of the earlier work.

The opaque enamels of the later part of the fifteenth, and

earlier half of the sixteenth century, (apparently of French and Flemish workmanship,) are sufficiently numerous, although specimens in fine preservation now produce very large prices; some of them are of considerable dimensions, and they exhibit curious details of costume, armour, and architecture, bearing a close general resemblance to the woodcuts and illuminations of the period. The reverse of the plate is invariably covered with enamel of mottled or simple colour, the intention of which was to prevent the warping of the plate to any great extent, when exposed to the fire. The enamel in the earlier works of this nature is, however, laid on so thickly, that the face is usually found to be more or less convex, in consequence of the action of heat to which it had been exposed.

The perfection of the superficial process appears to have been due to the encouragement which was bestowed upon this as well as many arts of decoration by Francis I., who established a royal manufactory of enamels, and by the introduction of Italian artists and works of art, gave to the productions of the enamellers of Limoges excellence of design, as well as elaborate execution and skill in the application of colours. At first the vitreous pigments were chiefly of an opaque quality, but brilliant transparent glazes of colour were quickly after introduced, sometimes laid with most gorgeous effect on a silvered ground, or worked up with shadings produced by dark lines, rivalling almost the depth of tone and harmony of colouring displayed in painted glass.

The chief variations of process employed by enamellers during the middle ages having thus been briefly described, a detailed account of certain characteristic specimens, especially those which exist in England, may, as it is hoped, prove acceptable to those who take an interest in the investigation of ancient art.

In the museum of the Warwickshire Society, formed for the furtherance of research into the natural history and antiquities of the county, a few interesting relics are preserved, discovered at Chesterton, near to the Foss Way, and presented by Lord Willoughby de Broke. The most remarkable objects are four circular plates of bronze, each fitted to a kind of frame or setting of the same metal, from which they are now detached. Two of these ornaments, the intention of which it is not easy to explain, precisely similar in dimension and

every other respect, were furnished with a kind of handle or hook. The annexed representations give an exact idea of their form; they were ornamented with coarse red and white



vitreous pastes or enamels, fixed by fusion in cavities chased out on the surface of the metal. The other two, precisely similar to each other in the enamelled ornament, which is of a cruciform fashion, measure in diameter  $2\frac{1}{2}$  in., and differ from the first in having no hooks attached to them. The close similarity of the peculiar design of the ornaments to those which characterize the illuminations in the Durham Book of the Gospels, Cotton MS. Nero, D. 4, written about A.D. 686, and in the Psalter, Vesp. A. 1, supposed to have been brought into England by St. Augustine, A.D. 590, but written, probably, at a somewhat later period, would lead to the conclusion that these enamels were works of the sixth or seventh century. It must be noticed that an enamelled ornament, precisely similar in fashion and adjustment, was found placed near the shoulder of a skeleton interred under a low, or barrow, on Middleton moor, Derbyshire<sup>f</sup>. Burial in tumuli

<sup>f</sup> This discovery is noticed by Pegge, *lay east and west, on the natural surface* Archæologia, vol. ix. p. 190. The body of the soil.

appears however to have continued as late as the eighth century. Several curious brooches have been discovered in England, chiefly in tumuli, in the formation of which coloured vitreous paste was employed, combined with gold filigree work. It is difficult to determine whether they are to be considered as enamels, or precious mosaics, analogous in workmanship to certain ornaments of the Carlovingian era which have been found on the continent and in England: representations of several brooches of this description, found in barrows in Kent, have been given by Douglas in the *Nenia*, and a beautiful specimen is preserved with his collections in the Ashmolean Museum<sup>a</sup>.

One of the most interesting relics of enamelled art which exist in England is the gold ring of Ethelwulf, king of Wessex, A.D. 836—838, father of Alfred the Great. It was found in the parish of Laverstock, Hants, in a cart-rut, where it had become much crushed and defaced<sup>b</sup>. The original form of this remarkable ring is here represented; its weight is 11 dwts., 14 gr., and the cavities chased on its surface are filled up with a glossy bluish-black enamel. Ethelwulf became late in life a monk at Winchester, where he had been educated, and died there. There seems to be no reasonable ground for questioning the appropriation or authenticity of this ornament, which is now preserved in the medal room at the British Museum. It may deserve observation that this king resided during a year at Rome, and espoused a French princess, Judith, daughter of Charles the Bald. Some persons have been disposed, in consideration of these circumstances, to regard this ornament as of foreign workmanship; there is, however, no appearance in the details of ornament which would cause a doubt of its having been the work of a Saxon artificer. A second gold enamelled ring of this period, of elegant design, was discovered in Caernarvonshire, inscribed with the name ALHSTAN, which, as Pegge conjectured, belonged



<sup>a</sup> A representation of a curious brooch of this kind, found in a tumulus on Winstor Common, Derbyshire, is given in *Archæologia*, vol. iii. p. 274. Mr. Akerman has given another, of very curious character, in *Numism. Chron.*, No. xxiii. The original

was discovered by Lord Albert Conyngham in a tumulus at Wingham, near Sandwich.

<sup>b</sup> *Archæologia*, vol. vii. p. 421. pl. xxx. A representation of this ring has been given by Mr. Shaw in his interesting series of *Dresses and Decorations*.

to the bishop of Sherborne of that name, A.D. 817—867, who was the chief counsellor of Ethelwulf<sup>1</sup>. These relics supply admirable illustrations of the *champ-levé* process, as practised in the ninth century.

More precious even than the ring of Ethelwulf is an example of a somewhat different process of enamelling upon gold, the jewel of Alfred, now preserved in the Ashmolean Museum at Oxford. This ornament was discovered in 1693 near Athelney abbey, in a part of Somersetshire which had often been visited by Alfred, and to which he had retreated when worsted by the Danes, A.D. 878. It is formed of gold, elaborately wrought in a peculiar kind of filigree, mixed with chased and



engraved work. The legend around the edge of the jewel, **AELFRED MEC HEHT GEVVRCAN**, (Aelfred ordered me to be wrought,) is cut in bold characters, the intervening spaces being pierced, so that the crystal within is seen<sup>k</sup>. The face is formed of a piece of rock-crystal, four-tenths of an inch in

<sup>1</sup> Archæologia, vol. iv. p. 47.

<sup>k</sup> A full account of the numerous conjectures as to the use for which this jewel was destined, and the import of the figure which forms the principal ornament, has been given by Mr. Duncan in the catalogue of the Ashmolean collection. Representations of it were given by Dr. Musgrave, Phil. Trans. xx. 441; Hickes, ib. xxii.

464; Ling. Sept. Thes. i. pp. viii. 142, and several other authors. It has formed the subject of a beautiful illuminated plate in Mr. Shaw's *Dresses and Decorations*, from which, by his obliging permission, the representations here given have been taken, and carefully compared with the original, under the accurate eye of Mr. Orlando Jewitt.



thickness, under which is placed the singular enamelled subject, of which no satisfactory explanation has hitherto been given; it has been supposed to be a representation of the Saviour, St. Neot, St. Cuthbert, or of Alfred himself. The workmanship is very curious: the design was first traced out in filigree attached to the face of the plate of gold; the intervening spaces were then filled up with vitreous pastes of different colours, so that at first sight the work appears to resemble a mosaic, but there can be little doubt that the colours were fixed upon the plate by fusion. The ground is of a rich blue, coloured probably by means of cobalt; the face and arms are white, slightly shaded; the portions which in the woodcut are shaded diagonally are of a pale translucent green, and those which are hatched with perpendicular lines are of a reddish brown. The vitreous pastes in this instance are semi-transparent and of a crystalline crackly appearance, resembling some specimens of quartz. The rarity and great value of works of this description render it impracticable to ascertain by analysis the precise nature of this kind of enamel, applied in all known examples to gold alone, and evidently differing in composition from enamels of more common occurrence, executed upon copper.



The late Mr. Petrie informed me that an ornament, enriched by a similar process of art, had been found in the neighbourhood of Worthing. A convex brooch of gold filigree, set with pearls, and a central enamelled ornament precisely similar to Alfred's jewel in the mode of execution, was found in 1840, about nine feet beneath the surface, in Thames-street, London<sup>1</sup>. A similar ornament, of most rich and elaborate workmanship, is preserved with the Hamilton gems in the British Museum, but no record of the circumstances connected with the discovery has been found. The enamelled compartment in the centre is of cruciform design, elegantly foliated, and enriched with various colours, the border being set with pearls and enamels of smaller size, alternately. This beautiful brooch measures in diameter 2 in. and four-tenths. In these examples it appears certain that the colours were fixed upon the gold by

<sup>1</sup> It is in the possession of Mr. C. R. Smith, who communicated an account of it to the Society of Antiquaries. See *Archæologia*, vol. xxix. pl. x.

exposure to heat, and that they may with propriety be regarded as enamels.

The generally received opinion has been that enamels of this description were of oriental fabrication, and it is very possible, as Sir Francis Palgrave has suggested, that the enamelled portions of ornaments, such as the jewel of Alfred, were brought from the continent, either by way of Rome, or through that more direct intercourse with the East of which evidences might be adduced. There appear indeed to be certain grounds for the conclusion that works of this kind, exhibiting strong marks of the influence of oriental art, were produced in early times both in England and France, but it must be admitted that enamels unquestionably of Byzantine workmanship, exhibiting the conventional details of symbolism attributed to the Eastern Church, and bearing Greek legends, are identical in the peculiarities of construction with the specimens here noticed, as existing in England. Such, apparently, are the more ancient parts of the *pala d'oro*, the decoration of the high Altar at St. Mark's, Venice, executed at Constantinople, A.D. 976, by order of the Doge Pietro Orseolo<sup>m</sup>. A small portion of this *pala*, as it has been asserted, formerly in the De Bruges collection at Paris, may now be seen in the series of enamels open to public inspection at the Museum of Economic Geology, Craig's-court, Charing Cross. It is an exquisite work upon gold, representing St. Paul, as indicated by the inscription—*Ο ΑΓΙΟΣ ΠΑΥΛΟΣ*—the letters are arranged in a perpendicular line. In the peculiarities of the process of art this remarkable little specimen precisely resembles the Alfred jewel. The most precious example, however, of Byzantine enamels of this description, which I have had occasion to examine, is the representation of St. George, formerly in the cabinet of the duke of Modena, and now preserved in the choice collection of the Comte de Pourtalès Gorgier, at Paris<sup>n</sup>.

The precise period to which we may assign the establishment at Limoges of a school of enamellers, whose earlier works exhibit evidences of Byzantine influence, has not been ascertained.

<sup>m</sup> Representations of the *pala* are given by Cicognara, *Fabbriche di Venezia*. *Eglises principales de l'Europe*.

<sup>n</sup> The cross discovered in Denmark, in the tomb of Queen Dagmar, who died A.D. 1213, appears to be of this peculiar kind of

Byzantine work. It is now preserved in the Royal Museum at Copenhagen. See Petersen's account of this curious relic, and remarks on the intercourse between Constantinople and the North, *Annal. for Nordisk Oldkyndighed*, 1842, p. 13.

The Abbé Texier, whose learned Historical Essay on the Artists of Limoges affords the most valuable information hitherto published on the subject of Enamel<sup>o</sup>, supposes that the art was introduced from Constantinople into France by way of Venice, towards the close of the tenth century. The artificers of Limoges appear to have excelled in the art of enamelling, and during a long series of years their productions were highly esteemed in many countries of Europe. A document dated A.D. 1197, shews that even in Italy their works were not unknown<sup>p</sup>. Of the esteem in which they were held in England a curious evidence is supplied by the Constitutions of the bishops of Worcester, Walter de Bleys, A.D. 1229, and Walter de Cantilupe, A.D. 1240, respecting the ornaments and vessels to be provided for every parish church, in which it was ordained that the Eucharist should be reserved in a pyx formed either of silver, or ivory, or of the work of Limoges, "*de opere Lemovítico*."<sup>q</sup> Dr. Rock possesses a pyx of this period which had been used for that purpose in a parish church in Buckinghamshire, as he has reason to believe, previously to the Reformation. Of precisely similar form is the pyx in the possession of Mr. S. P. Cox, of which a representation is given. The field is partly of an intense blue colour, produced probably by cobalt : a pale green being



Pyx. belonging to S. P. Cox, Esq. Diam 2½ in.

<sup>o</sup> Mémoires de la Société des Antiquaires de l'Ouest ; Poitiers, 1842, p. 101.

<sup>p</sup> The following item occurs in a charter of that date, cited by Ughelini, Italia Sacra, VII. 1274. "Duae tabulas æneas super auratas de labore Limogie."

<sup>q</sup> Wilkins's Conc. i. pp. 623, 666. In the visitation book of William, dean of Salisbury, A.D. 1220, it is stated that at Wokingham, Berkshire, there was found "crux processionalis de opere Lemovicensi," and in the chapel of Hurst, in the same county, "pyx pendens super altare

cum Eucharistiâ, de opere Levomicensi," (*sic*). Amongst the feretra, or shrines in St. Paul's, A.D. 1298, are enumerated "duo coffræ rubræ de opere Lemovicensi," as likewise candlesticks of copper and a cross, "de opere Limoceno." Dugd. Mon. iii. 31. Amongst the gifts of Gilbert de Glanville, bishop of Rochester, 1185—1214, are enumerated "coffres de Limoges." Reg. Roff. 121. Prior Helyas gave also to Rochester cathedral "bacinos de Limoges, qui sunt cotidie ad majus altare."

the only other colour which is introduced. It measures in diam.  $2\frac{1}{4}$  in. by 3 in. in height, not including the cross. Enamel was employed in the enrichment of every description of sacred ornament. An example of very elegant design is preserved in the cabinet of antiquities, in the king's library at Paris; it is one of the vials or cruets, used to contain the wine and water for the service of the mass, termed *amulæ* or *phialæ*, and in French *burettes*. The height of the original measures 6 in.

Plates of enamelled work were also much used in ornamenting the bindings of the *Textus*, or other books of sacred use; a curious example is here given, which exhibits a representation of Abraham receiving



Burette. Bibl. du Roi, Paris.



bread and wine from Melchisedec; he is armed in a hauberk worn over the gamboison, and wears a helmet with a nasal.

This little work, which is to be seen at the Louvre, may be assigned to the close of the twelfth century, and affords a specimen of the *champ levé*, or chiselled process, combined with filigree, which is introduced in forming the quatrefoils in the upper and lower borders of the plate.

Numerous processional crosses and crosiers still exist, of the work of Limoges. It was customary to deposit the crosier in the tomb of the prelate to whom it had belonged, and several interesting examples have thus been preserved. The most remarkable work of this kind is the crosier discovered in a tomb at Chartres cathedral, and attributed to Ragenfroï, bishop of that see, who died A.D. 941. It bears the inscription FRATER WILLIELMVS ME FECIT. The design is exceedingly elaborate; the costume and ornament shew that it is not more ancient than the twelfth century. This relic was purchased by the late Mr. Douce, and by him bequeathed to Sir Samuel Meyrick, in whose collection at Goodrich court it is now preserved<sup>r</sup>. By the kindness of Mr. Shaw I am enabled here to offer a representation of a crosier of somewhat less beautiful design, which forms part of the collection of Mons. Duguay at Paris<sup>s</sup> (see next page). In almost all these works the enamel of the field is of that rich blue which indicates the use of cobalt.

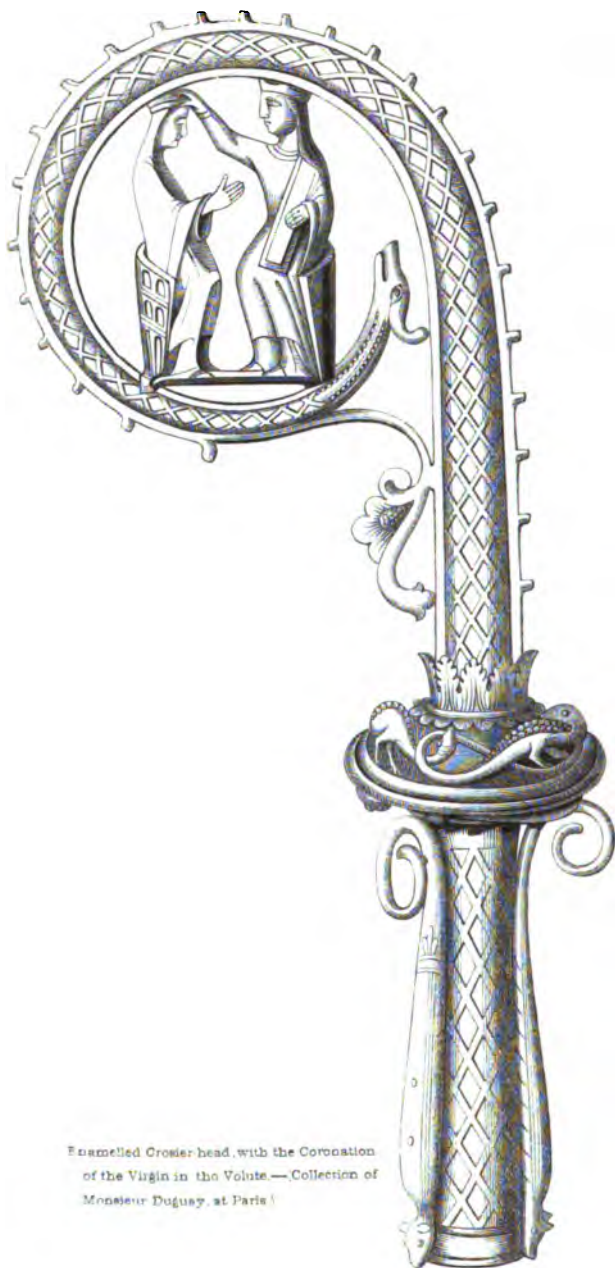
Warton cites a passage in a metrical Romance, descriptive of a tomb enriched with "golde and limaise." The work of Limoges was frequently rendered available in the construction of sepulchral memorials. The enamelled tombs and effigies of Philippe de Dreux, bishop of Beauvais, who died 1217; Alix, countess of Brittany, wife of Peter Mauclerc; and of Simon, archbishop of Bourges<sup>t</sup>; may be noticed as remarkable examples: they were destroyed during the last century, and the only enamelled effigy in relief now existing in France, is the figure of one of the sons of St. Louis, who died A.D. 1247, now to be seen at St. Denis. The splendid enamelled portraiture of Geoffrey, earl of Anjou, who died A.D. 1149, is perhaps one of the choicest examples to be found in France.

<sup>r</sup> Willemin has given an excellent representation of this crosier in the *Monuments Inédits*. See also *Gent. Mag.* N.S. vi. 158.

<sup>s</sup> This woodcut, as well as that which represents the pyx belonging to Mr. Cox, form part of the illustrations of Mr. Shaw's

beautiful Series of "Dresses and Decorations;" and I am indebted to his kindness in enabling me to present to our readers these interesting examples.

<sup>t</sup> Representations of these tombs may be seen in Gough's collection of drawings of foreign monuments, in the Bodleian.



Enamelled Crosier-head, with the Coronation  
of the Virgin in the Volute.—Collection of  
Monsieur Duguey, at Paris

It is a flat tablet, measuring about 25 in. by 12½ in., which formerly was affixed to the wall in the cathedral church of St. Julian at Le Mans, where he was interred<sup>a</sup>.

About the year 1276, the enamelled work of Limoges was so highly in repute in England, that an artist of that city, "Magister Johannes Limovicensis," was employed to construct the tomb and recumbent effigy of Walter de Merton, bishop of Rochester. The monument was despoiled of the enamelled metal at the Reformation, but the accounts of the executors supply the items of expenses incurred in sending a messenger to Limoges, and conveying the tomb from thence, accompanied by Master John, to Rochester<sup>x</sup>. The only enamelled effigy now existing in England is the figure of William de Valence, in Westminster abbey<sup>y</sup>; he died A.D. 1296, and there can be no doubt that this highly curious portraiture, if not the work of Master John, who might have been employed in consequence of the previous display of his skill at Rochester, was produced by an artist of Limoges.

Having now endeavoured to trace the practice of enamelling from the earliest times to the close of the thirteenth century, a period when all the decorative arts were carried to a great degree of excellence, I shall reserve for a future occasion some further notices of the enamelled works of later times, and of progressive modifications of the process which ultimately led to the production of the exquisite paintings executed by Léonard Limosin and the artists who were established at Limoges, under the influence of the times of Francis I.

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The following document, the most ancient recipe for the composition of enamel hitherto noticed, is preserved in the British Museum, in one of the Sloane MSS. which appears to have been written in England in the earlier part of the fourteenth century. It deserves observation, as indicating that

<sup>a</sup> Stothard has given a representation of this plate, in his series of *Monumental Effigies*, and a facsimile, of the same dimensions as the original, has been given in Du Sommerard's *Arts du Moyen Age*.

<sup>x</sup> This curious document, preserved amongst Anthony Wood's MSS. Bibl. Bodl. Cod. Ballard, 46, gives the following details: "Computant (executores) xl. li. vs. vj.d. libera<sup>t</sup> Magistro Johanni Limovicensi pro tumbâ dicti Episcopi Roffensis; scilicet, pro constructione et carriagio de Lymoges ad Roffam; et xls. viij.d. cuidam

executori apud Lymoges ad ordinandum et providendum constructionem dicte tumbæ; et xs. viij.d. cuidam garcioni eunti apud Lymoges querenti dictam tumbam constructam et ducenti eam cum dicto Magistro Johanne usque Roffam." Thorpe *Custum. Roff.* 193.

<sup>y</sup> Stothard's *Monumental Effigies*. Some small portions of enamelled work appear on the effigy of the Black Prince, and on some sepulchral brasses, which will be noticed hereafter.

English artificers about that period were not unskilled in the art of enamelling, that in the Roll of the inhabitants of Paris, A.D. 1292, the names of gold-workers appear, designated as Englishmen, or of London, and that of five enamellers then settled in Paris, one entered as "Richardin l'esmailleur, de Londres\*."

Sloane MS. 1754, f. 231.

"Ad faciendum emallum. Emallum sic fit. Accipe plumbum et funde, semper accipiendo crustulam super eminentem, quousque totum vastetur plumbum, de quo accipe partem unam, et de pulvere subscripto tantumdem; et est iste pulvis; Accipe parvos lapillos albos qui sunt in aquis, et contere ipsos in pulverem minutissimum; et si volueris habere citrinum, appone oleum de avellanis, et move cum virgâ coruli: pro viridi, appone limaturam cupri, vel viride Grecum; pro rubeo, appone limaturam latonis cum calaminâ; pro indico, azorium bonum vel saffre, unde vitrearii faciunt vitrum indicum."

To make enamel. Enamel is thus made: take lead, and melt it, continually taking off the pellicle which floats on the surface, until the whole of the lead is wasted away; of which take one part, and of the powder hereafter mentioned, as much; and this is the said powder: take small white pebbles which are found in streams, and pound them into most subtle powder; and if you wish to have yellow enamel, add oil of filberts and stir with a hazle rod; for green, add filings of copper, or verdigris; for red, add filings of latten with calamine; for blue, good azure<sup>a</sup> or saffre, of which glaziers make blue glass.

ALBERT WAY.

\* *Documens Inédits*; Paris sous Philippe le Bel, p. 23.

<sup>a</sup> See in the same MS. f. 234, "pro asuro faciendo," the chief ingredient being "lapides lazuli, i. lapis minere." Compare f. 225, 236, vo. "ad faciendum lazurium," a composition of quicksilver, sal

armoniac, &c. The mention of "saffre," if by that term may be understood saffre, or cobalt, deserves especial notice; but some writers suppose that the sapphire of the ancients was our lapis-lazuli. See Beckman's notices of Ultramarine and Cobalt, *Hist. of Inv.*, vol. ii.





## USAGES OF DOMESTIC LIFE IN THE MIDDLE AGES.

### I. THE DINING-TABLE.



THE object of this paper is to give a slight sketch of the economy of the dining-table during the middle ages, or to speak more exactly, during the interval between the Conquest and the sixteenth century. It would not be difficult to write an ample essay on the subject; there are abundant materials for its illustration; chroniclers and moralists, romancers and satirists have all touched upon it, and there are in addition most precise details in household and cookery books, of various periods. It is to be hoped that at no distant time we may have a work on Domestic Economy in general, worthy of the importance of the subject. The ensuing remarks may be of some interest to general readers, to whom they are addressed rather than to antiquaries.

The furniture of the table and its accessories underwent so little change during the long period alluded to, that it is not generally necessary to give an exact date to every statement. For a long portion of the same time the manners of France and England presented no great points of difference, and therefore apt illustrations may be taken with propriety from the literature or art of either country.

As the kitchen was usually beside the hall or dining-chamber, and sometimes opened into it<sup>a</sup>, a few remarks upon its arrangements will not be out of place. The fire was

<sup>a</sup> See an elaborate illumination in MS. Reg., 14 E. IV. fo. 244 b, representing an entertainment given to the Duke of Lancaster by the King of Portugal. The cook

stands at a window opening into the kitchen, and is serving out soup or pottage. The date of this drawing is the latter part of the 15th century.

generally in an iron grate<sup>b</sup> in the centre of the room, under an opening, or *louvre*<sup>c</sup>, in the roof for the escape of smoke. These grates were sometimes of vast dimensions. There is yet extant an order by King John for the erection of two furnaces in his kitchens at Marlborough and Ludgershall, each to be sufficiently large to roast two or three oxen<sup>d</sup>. Contemporary writers tell us that John was a bon-vivant and something more, although it may be doubted if the best specimen of the *cuisine* of his time would tempt a modern gourmet.

The method of roasting at these grates is shewn in the Bayeux tapestry; the spit seems to have revolved *above* the fire<sup>e</sup>. The profuse hospitality of the old time, when guests were often numbered by hundreds, rendered it necessary on great occasions to construct temporary kitchens. At the coronation of Edward the First, one of extraordinary size was built at Westminster, and from the builder's account, which is still preserved, we gain the unpleasant information that the boiled meats placed before the king's guests were prepared in leaden vessels<sup>f</sup>; no Accum had then arisen to detect "death in the pot." The ancient *batterie de cuisine* was by no means extensive; a writer of the thirteenth century has enumerated the articles considered necessary in his time; among them the ladle, peculiar ensign of the cook,

"The cook is yscaldit for al his longe ladil,"

occupies a conspicuous place<sup>g</sup>, as well as the pestle and mortar.

It is not necessary to lead the reader through all the offices nearly allied to the kitchen; a good larder in ancient days was doubtless a pleasant apartment, especially a royal one, when the king held his Cour-plenièrre, crammed with herons, cranes, swans, and venison, in picturesque confusion, with lampreys and salmon from the Severn, and some exquisite morsels of blubber from the whale and porpoise.

<sup>b</sup> *Caminum ferreum*. Fire-places against the wall are sometimes represented in the little paintings which occur in the Kalendars of Missals, under the winter months. Among other drawings in which it occurs we may refer to a curious miniature in a French missal of the fifteenth century, representing the master of the house seated at dinner on a form with a long rail at the back, to which is suspended a circular wicker fire-screen, exactly resembling those now in use. Douce MS., 80. fo. 1.

It is clear from existing remains that *fues* were constructed in the 14th and 15th centuries, if not earlier.

<sup>c</sup> Also called a *ventaille*. See Rot. Claus., p. 576.

<sup>d</sup> *Ibid.*, p. 52.

<sup>e</sup> A very early representation of "boiling the pot" is engraved by Strutt. *Horda &c.*, vol. i. pl. xvii. fig. 1.

<sup>f</sup> Rot. Pip. 1. Edw. 1.

<sup>g</sup> Alex. Necham, "De nominibus utensilium," Cotton MS. Titus D xx.

The buttery was actually the cellar in which all liquors were kept, and in the sewery were deposited table-cloths and towels or maniples, hung on perches to keep them clean, and also to prevent the incursions of mice<sup>b</sup>; knives, salts, the cheese chest, candlesticks, sconces and baskets.

We may now enter the dining or great chamber where the "sovereign" took his repast, the household eating in the hall<sup>i</sup>. Many illuminations represent the floors of rooms paved with coloured tiles, although it is certain they were more frequently boarded and strewn with sand or rushes, dried or green according to the season<sup>k</sup>; in summer sweet herbs were mixed with rushes. If we presume the old limners to have faithfully represented the manners of their times, it was customary for guests to throw the refuse of their plates, as bones, &c. on the floor; two or three dogs grubbing about for such crumbs are not unfrequently introduced in ancient pictures of feasts. In the sixteenth century Erasmus described the disgusting consequences of this habit, then still prevalent in England; it had been condemned by native writers before him. It is almost unnecessary to observe that carpets did not come into general use, until a very recent period. They were first introduced in the thirteenth century<sup>l</sup>, and were certainly used in the royal apartments during the reign of Edward the Third.

The furniture of the dining-chamber was simple and scanty, consisting only of standing-tables, or tables on tressels, and wooden forms for seats<sup>m</sup>. It is clear from numerous allusions in the old romance writers that the tables were removed after dinner; hence the convenience of tressels.

"Mès maintenant que mengié ont,  
Et la table lor fu ostée."

RECUEIL de MÉON, vol. i. p. 31.

"Whan bordes were born a doun and burnes<sup>n</sup> hade waschen  
Men mizt haue seie to menstres moche god zif."

WILLIAM and THE WERWOLF.

<sup>b</sup> Ibid. fo. 5. See also Wynkyn de Worde's "boke of Keruyng," 1513.

<sup>i</sup> See the Northumberland Household Book. These names are frequently used, the one for the other, by old poets.

<sup>k</sup> Rot. Claus. p. 95, et passim "de camerâ regis junchiandâ."

<sup>l</sup> Household Expenses, &c. in England; presented to the Roxburgh Club by Beriah Botfield, Esq. Introd., p. lxi.

<sup>m</sup> "In the Hall foure tables with formes, one counter, one cupboard, xx.s." Inventory of Sir Thomas Hilton, of Hilton Castle, co. Durham, 1st. Eliz. Surtees Society, Wills and Inventories, p. 183. See also the Surveys of Leckinfield Manor House, and Wresil Castle in 1574; Northumberland Household Book.

<sup>n</sup> Men.

The table on the dais at which the entertainer and his superior guests sat was placed *across* the chamber;

"Sone the semli segges\* were sette in halle  
The real rinkes\* bi reson at the heize dese  
And alle other afterward on the *side* benches  
And sete so in solas sadli ful the halle ,  
Eche dingneli at his degre to deme the sothe." IBID.

The dresser, (*dressoir*) now degraded to the kitchen, was once the chief ornament of the dining-room, and whatever plate the owner of the house might possess was arranged on it to the best advantage. It was placed either opposite the dining-table or at the back or side of the dais. The form of it varied; sometimes it is represented exactly like a modern dresser, but it generally appears as a tall square object with steps at the top (*à degrés*) covered with coloured cloth; at its base was a stepping-block, to enable the servants to reach any vessel that might be required. We still see china disposed above old-fashioned mantels, as in some of the rooms at Hampton Court, in the style that gold and silver plate was once exhibited on the dresser. Little notion is entertained of the great quantity of plate which our ancient sovereigns and nobility possessed. We may give as an instance, the articles forming the service of plate presented by Edward the First to his daughter Margaret, after her marriage to the duke of Brabant. It consisted of forty-six silver cups with feet, for the butlery; six wine-pitchers, four ewers for water, four basins with gilt escutcheons for the hall; six great silver dishes for *entremets*; one hundred and twenty smaller dishes or plates, the same number of salts; one gilt salt for the duchess's own use; seventy-two spoons; three silver spice-plates, and one spice-spoon. The goldsmith's bill for this outfit amounted to £284. 15s. 4d.<sup>9</sup>

In the earliest illuminations tapestry or hangings appear behind the high table only at the back of the dais, as in the engraving at the head of this paper, copied from a MS. of the fourteenth century; it represents the entertainment of King Arthur by the felon and disloyal knight "Cueur de

\* Men.

<sup>9</sup> There are some of the best illustrations extant of the ancient dresser in MS. Laud, K. 100. Bibl. Bodl. This volume contains also two admirable pictures of pre-

sence-chambers in the fifteenth century.

<sup>9</sup> Lib. Gard. 25 Edw. I.; A.D. 1297..

<sup>7</sup> Strutt's *Horda &c.*, vol. i. pl. xvi. fig. 1.

Pierre," an incident in the romance of *Meliadus de Leonnoys*<sup>a</sup>. These hangings were suspended from hooks fixed in the wall, an arrangement very perceptible in our illustration, and were taken down and carried with the owner when he removed from one residence to another. Towards the end of the fifteenth century we find numerous instances of the chamber being entirely hung with tapestry, or stamped and gilded leather; at this period the principal seat on the dais is in the form of a long high-backed couch with elbows<sup>†</sup>, covered with embroidered silks, although wooden forms still appear, appropriated to guests of inferior rank<sup>‡</sup>. It is possible the same sort of couch was in use much earlier, and it may have been identical with the "lit" or bed mentioned by the old romancers. In the tale of "*La Mule sanz Frain*," the lady of the castle receives Sir Gawain seated on a magnificent bed or couch under a canopy, and places him by her side

"Trestot delez li, coste à coste,  
Lo fet séoir la damoisele."

Le Grand d'Aussy says, the custom of eating on a sort of couch, after the fashion of the ancients, still subsisted in the twelfth century; his statements are generally well founded, and entitled to respect, but it may be questioned whether the practice existed in England after the Norman Conquest, or indeed, for some time before that event. We find no instances of it in Saxon manuscripts: on the Bayeux tapestry there is a representation of a feast, but the guests are seated in the ordinary way; and Le Grand himself has cited an incident to prove that it was not known among the Normans. Robert duke of Normandy, father of the Conqueror, made a pilgrimage to Jerusalem; when at Constantinople he was much surprised to see the emperor and his attendants take their repast on the ground, having neither tables nor forms. This was merely the oriental custom, but the duke, finding it inconvenient, had a table and seats made after the French fashion, and they appeared so convenient to the emperor and his subjects, that they adopted and learned to make them<sup>§</sup>. In some Saxon drawings, the dining-table is oval-shaped or

<sup>a</sup> Add. MS., 12,228, fo. 126.

<sup>†</sup> The corners being surmounted by gilded carvings like the poppy-heads on old church-seats; they were usually crests.

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<sup>‡</sup> See MS. Reg. 14. E. IV. ff. 244 b., 265 b.

<sup>§</sup> Hist. de la Vie Privée des François, tom. iii. p. 153.

round<sup>v</sup>, but its general form was oblong, as in the accompanying illustrations.

The use of white linen table-cloths may be ascribed to a very early period; they are represented in Anglo-Saxon illuminations. The fall of the cloth seems to have been studiously arranged; and in one instance it appears gathered up at either side of the table into a mass of plaits<sup>w</sup>; this, however, is perhaps a singular example of the kind. We find Henry the Third ordering five hundred ells of linen for table-cloths, previous to the Christmas feast at Winchester in 1219<sup>x</sup>; this was comparatively a large quantity, as linen was by no means plentiful at the beginning of the thirteenth century; six years before, in 1213, King John commanded the sheriff of Somerset and Dorset to buy him all the good linen he could find<sup>y</sup>. At a later period, the fine linen manufactured at Rheims was in great demand for the table. The diaper of the same place was in use in the fifteenth century, but more commonly in the sixteenth<sup>z</sup>. The dining-table being generally long and narrow, the table-cloth was sometimes of the same shape; the ends only fell over the board, which was left exposed in front; these ends were in some instances fringed with work resembling lace. It has been supposed that the cloth may have been laid on the table double, so that when one side was soiled the other might be turned up, whence the term "*doublier*," which occurs so frequently in the poems of the twelfth and thirteenth centuries<sup>a</sup>. It may be remarked, however, that *doublier* frequently signified a napkin only, or perhaps a sur-nap; in the following lines a clear distinction is drawn,

"Quant lavé orent, si s'asistrent,  
Et li serjant les napes mistrent,  
Desus les doblers blans et biax,  
Les salieres et les coutiax,  
Après lou pain, puis lo vin  
Es copes d'argent et d'or fin."

Again ;

"Quant mengié orent a plenté  
Lors furent serjant apresté  
Qui doblers et napes osterent,  
Et qui l'eve lor aporterent,  
Et la toaille à essuier." LE CHEVALIER A L'ESPÉE.

<sup>v</sup> Strutt, vol. i. pl. xvi. fig. 1.

<sup>x</sup> Rot. Claus., p. 409.

<sup>y</sup> Ibid., p. 135.

<sup>z</sup> Two diaper board cloths, one five yards long, the other four, occur in the inventory

of Elizabeth Hutton of Hunwick, in 1567. See Wills and Inventories (Surtees Society) *passim*.

<sup>a</sup> Vie Privée, vol. iii. p. 165.

Le Grand observes, that the table napkin is comparatively a recent introduction, and that he could find no evidence clearly establishing its ancient use<sup>b</sup>. The word occurs in English inventories of the sixteenth century. The surnap was a cloth doubled and laid upon the ordinary table cover, before the master of the house. The arrangement of it was a matter of form. In "serten artycles" for regulating his household, made by Henry the Seventh, in 1493, it is ordered, "the server to lay the surnape on the borde and the ussher to drawe hyt and to make the pleyghtes before the kyng<sup>c</sup>."

Having got the cloth on our table, we may take a glance at the implements provided to assist the process of eating; for many centuries they consisted only of knives and spoons. It seems extraordinary that an instrument like the fork, both useful and cleanly, should have continued out of use during so long a period; more especially as there are indications that it was known even in the thirteenth and fourteenth centuries. Our first Edward might have boasted the possession of *one*; it was kept among his jewels<sup>d</sup>. Piers Gaveston, the profuse minion of Edward the Second, had four, of silver, "for eating pears<sup>e</sup>," and John, duke of Brittany, used one, also of silver, to pick up "soppys" from his pottage mayhap<sup>f</sup>. Le Grand says forks are mentioned in an inventory of the jewels of Charles the Fifth, king of France in 1379; this is the only instance he cites, and the passage in which it occurs, concludes with this admirable observation,—apparently up to the time when they (forks) came into use, the knife was employed to convey food to the mouth, *as it still is in England*, where, for that purpose, the blades of knives are made broad and round at the end! Yet there can be no doubt that, uncivilized as we may have appeared to the learned Frenchman, forks were used as well as knives in the year 1782<sup>g</sup>.

The consequences of the want of forks at table may be readily imagined. The carver who officiated served the company at the point of his knife, perhaps with the assistance of a spoon. In "the boke of Keruyng," before quoted, the

<sup>b</sup> He adds that people probably wiped their mouths and hands on the table-cloth, "as the English, who do not use napkins, still do." His work was published in 1782.

<sup>c</sup> Add. MS. 4712, fo. 3 b.; see also the "boke of Keruyng."

<sup>d</sup> Lib. Gard. 25 Edw. I., A.D. 1297.

<sup>e</sup> Fœdera, sub anno 1313. "Trois furchesces d'argent, pur mangier poires."

<sup>f</sup> Dom. Morice. Hist. Bret. Preuves, i, 1202. "Item, ij. petits gameaux, et une forche d'argent à trere soupes." A.D. 1306.

<sup>g</sup> Vie Privée, tom. iii. p. 179.

following very necessary precepts are addressed to this household officer. "Set never on fyshe, flesche, beest ne fowle more than two fyngers and a thombe." Again; "your knyfe muste be fayre and your handes muste be clene, and passe not two fyngers and a thombe upon your knyfe." In a drawing of an Anglo-Saxon entertainment<sup>b</sup> one of the guests holds a small fish in his hand, being evidently about to cut it up, but his attention is diverted by an attendant who has brought some roasted meat *on a spit*<sup>c</sup>, which he presents to him kneeling. At the other extremity of the table one of the company is cutting a slice from a spit held by a servant in a similar posture.

This illustration shews the antiquity of a custom which still prevailed in the thirteenth century, viz. that of placing an entire fish before a guest of distinction. The Chronicler of Lanercost narrates that Robert Grostête, bishop of Lincoln, reproved his seneschal who had given him a large sea-wolf and placed a small one before his visitor, the earl of Gloucester<sup>d</sup>. The "boke of Keruyng" furnishes directions for helping fish, from which we may infer that at the beginning of the sixteenth century, it was no longer fashionable to take one in the hand for the purpose of carving; not that it is at all clear that our ancestors generally indulged in the mode of handling fish at dinner exhibited by the Saxon *bon-vivant*: at tables supplied with spoons as well as knives, there could have been little difficulty in getting through the fish-course without recourse to their fingers.

T. H. TURNER.

<sup>b</sup> Engraved in Strutt's *Horda*, vol. i. pl. xvi. fig. 1.

<sup>c</sup> It seems probable that the "*broches d'argent*," or silver spits, mentioned in

ancient inventories were brought to table with the meat.

<sup>d</sup> Chron. de Lanercost, p. 44.





## Original Documents.

THE following document, extracted from the accounts of the bursars of Merton, has been communicated by the Rev. E. Hobbouse. Numerous evidences of this nature are doubtless to be found not only in the repositories of collegiate or chapter muniments, but amongst neglected parochial accounts, which might repay the trouble of research. They supply authentic information regarding portions of the fabric, and original terms of art, which are highly useful as contributions to the vocabulary, hitherto very imperfect, of appropriate ancient appellations of various parts of buildings, or their accessory ornaments.

No remains exist of the rood-loft constructed according to this agreement. It may deserve notice, that Oxford, in the times of Henry VII., could not produce a joiner competent to the work, which appears to have been very advisedly undertaken, after the model of rood-lofts existing at Magdalene College and in the church of St. Mildred, in the Poultry, London. The frame-work, or coarser parts of the construction, appears to have been formed of English timber, but the more ornamented portions were fashioned with "wainscots, Estrichborde," as deals of oak imported from the Baltic are termed in other documents.

An Indenture of agreement between the Warden of Merton College, and John Fisher, citizen of London, for making a Roodloft within the Quire of the Church, A.D. 1486.

THIS endenture, made betwene Maister Richard Fitz James, Clerk, and Warden of Marton College in Oxford, and the Felisshepe of the same place, on that oon partie, And John Fissher, Citezen and Joynour of London, on that other partie, Witnesseth that the seid John the day of the makynge of these presentz hath covenantid and undertaken unto the seide Warden and Felisshepe wele sufficiently & werkmanly to make or do to be made a Rodeloft of Joynedwerk w<sup>thin</sup> the Quere of Marton College aforeseid, in a place by them ther appoynted, of the seid John's owne Tymbre and bourde, in the maner and fourme folowing, and at his propre Costs and expensis of all maner of Cariages and workmanship perteynyng and belongyng to the foreseid Rodeloft, except Englysshe Tymbre, whiche the seid Warden and Felisship at theire propre costes and expenses shall do to be made redy squared to the handes of the seide John; Whiche Rodeloft the seid John shall make or do to be made, lyke unto the Rodeloft of Mawdelen College in Oxford, that is to wete, from the grounde upwarde to the lowest seylyng pece, xij fote, w<sup>t</sup> speris<sup>a</sup> and lynterns for ij awters. Also the seid John

<sup>a</sup> A screen. "Spere or scuw. *Scrineum, ventifuga*." Prompt. Parv. Amongst the miscellaneous Records of the Queen's Remembrancer, 5 Ed. I. occur payments,

"Steph. le Joinure pro j. spoere, ad opus Regine—pro j. spure in camerâ Cancellar'. ivs." See also Churchwardens' Acc., p. 118; Hist. of Hengrave, p. 42.

graunteth, and hym byndeth by this indenture, to make or do to be made in the seide Rodelofft ferre better dorys then ther be in Mawdelyn College aforeseid. And fro the lowest seilyng pece of the seid Rodelofft all the brist<sup>b</sup> upwarde the seid John shall make or do to be made, lyke unto the Rodelofft in the parisshe Chirche of Seint Mildrede in the pultere of London, v fote and dj' bothe in the west parte of the seide Rodelofft and in the Est parte therof, better then it is there. Also in the lowest Seyler the seid John shall make or do to be made a workmanly Trayle<sup>c</sup> in the west parte therof. And also it is covenanted betwene the seid parties that the seid John shall make or do to be made certeyn ymages in clene Tymbre, for the space of xxx fote, and eche of them shalbe ij fote, long at the lest assise, suche Images as the seid Warden or his assignes shall name and assigne. ffor the whiche Rodelofft and werkes, in fourme aforeseid, wele and werkmanly to be made and doon be the ffest of Seint Mighell tharcangell, that shalbe in the yere of oure lorde god m.cccclxxxvij. the seid warden and fliship shull well and truely content and pay or do pay to the seid John to his executors or assignes, xxvij li of lawfull money of England, in the maner and forme followyng, that is to sey in hand at sealyng of theise endentures v<sup>ll</sup>, wherof the seid John knowlechith hym wele and truely content and paid, in partie of payment of the seid xxvij<sup>ll</sup>. And the Residue of the seid xxvij<sup>ll</sup> it is covenanted and agreed betwene the seid parties that the seid John shall resceyve of the seid Warden at soche daies as betwene them shalbe appoynted, and as the seid Warden shall se the forseid werkes goyng forwarde. Also the seid Warden and fliship shall fynde to the seide John and ij or iij of his servants mete and drynke necessary for them while they there werke upon the seid Rodelofft in Marton College aforeseid. And whereas the seid John Fysshier, John Byrche, Joynour, and Willm Petite, wexchaundeler, citezeins of London, by their obligacion beryng date with this endenture, ben holden and stedfastly bounden unto the foreseid Warden and fliship in xl<sup>ll</sup> of goode and lawfull money of England, to be paide as by the same obligacion therof made more pleynly apperith, nevertheless the foreseid Warden and fliship for them and their successors woll and graunten by these presentes that if the seid John on his partie wele and truely hold performe and kepe all and singular covenants Aggrements and Appoyntements aforeseid, whiche on his partie owithe to be held kept and performed, in maner and forme above rehersed, that than the foreseid obligacion be cancellid voide and of none effecte, and ells to stonde in his full strength and vertue. In witnesse wherof the parties aforeseid to theise endentures entrechaungeably have set their seales: yoven the xj<sup>th</sup> day of August, in the ffirst yere of the Reigne of Kyng Henry the vij<sup>th</sup>.—[To this indenture is attached a Bond in the usual form, for the above-named sum of £40.]

<sup>b</sup> Breast, the front or face of the work. The beam which supports the front of a building is termed a breast-summer. (Gloss. of Archit.) The face of coal-workings is termed the breast.

<sup>c</sup> Twining ornaments, termed by Lyd-

gate "vinettes in casementes," frequently introduced as the cornice of screen-work. A goblet in the royal treasury, A.D. 1400, is described as "j. hanape ove le covercle ponsonez d'un traile de Wodebynde." Kal. Exch. III. 350. See Cotgrave, v. *Treille*.

# PROCEEDINGS OF THE CENTRAL COMMITTEE

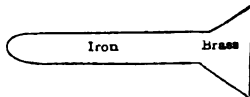
OF THE

British Archaeological Association.

MARCH 26.

Mr. John Parkinson communicated for exhibition, by Dr. Bromet, a rubbing taken on black paper from a sepulchral brass in memory of a goldsmith of York, who died A.D. 1614; it illustrated the ancient practice of quartering family arms with those of municipal guilds or companies.

A letter was read addressed by the Rev. Dr. Lyon, of Sherborne, to Dr. Bromet, expressing his willingness to furnish the Committee with an exact representation of the mosaic pavement, now preserved in Lord Digby's dairy at Sherborne castle. Dr. Bromet also communicated a letter from Mr. Alfred S. Taylor, Professor of Chemistry at St. Thomas's Hospital, pointing out the injury done to brasses, which have become detached from sepulchral slabs, by re-fixing them in the matrices with iron nails. "It has been found experimentally," Mr. Taylor observed, "that the contact of two metals, such as brass and iron, or copper and iron, or even zinc and iron, (brass being formed of copper and zinc,) leads to the rapid oxidation of one, and to the slow oxidation and corrosion of the other metal, owing to a galvanic circuit being formed under the influence of air and moisture. The iron is oxidized, the oxides and carbonates of copper and zinc are slowly formed, and a blueish white crust spreads over the brass." Mr. Taylor suggested that in re-fixing brasses, brass-headed *flush* nails should be used, or that the iron should be soldered to the back of the brass, in case it were objectionable to drill a hole through the latter. Mr. Taylor added that he had found some brasses of the fifteenth century laid down with hard pitch only, which on examination had apparently all the properties of common pitch, and was as fit for being re-employed as when first used.



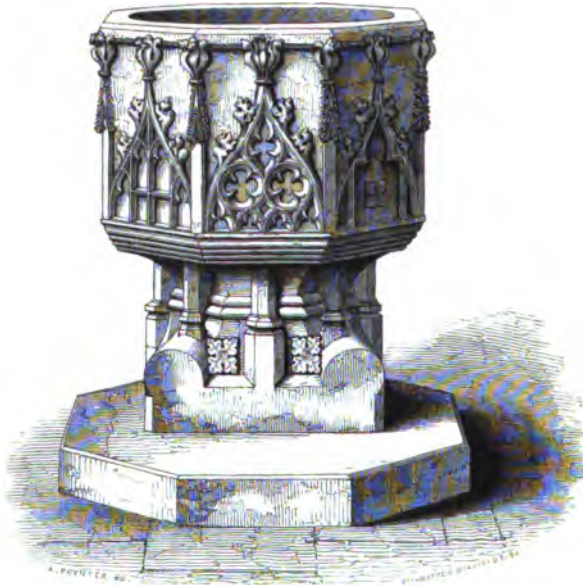
Mr. Frederick Ouvry exhibited a small perfumed ball composed of earthy or metallic matter, enclosed in a highly-wrought silver filigree case, mounted on a tripod-stand, which he conceived to have been an appendage to a toilette table of the sixteenth century. The character of the ornament appeared to shew that it was of oriental workmanship.

Mr. John Wright, of the Temple, exhibited an impression from the seal of John Pecham, found at St. Augustine's monastery, Canterbury; the subject of the device was the Holy Lamb, carrying a bannerol ensigned with the cross.

Mr. Albert Way communicated a letter from Mr. W. H. Clarke, of York, enclosing impressions of Roman coins, found in the gardens within the ancient walls of York, extending from Skeldergate to Micklegate Bar, in 1844 and 1845. Mr. Clarke stated that coins were frequently found in

these gardens on the surface of the ground, particularly after rain, and at the depth of two or three feet, in trenching. The pieces to which his present communication related are third brass coins of Constantine the Great, Maxentius, Maximinus and Carausius(?)

Mr. Poynter communicated a drawing which represents the font in Offley



Offley Font.

church, Hertfordshire. It is of Decorated character (date about A.D. 1350), and presents an example of unusual and beautiful design.

Mr. W. Hylton Longstaff, of Thirsk, forwarded the following notes on Darlington and Kirby-Wisk churches.

Darlington church, in the county of Durham, is an extremely handsome edifice of the Early English style, consisting of nave and aisles, transepts, chancel, and central tower with a good spire: it was formerly collegiate.

**INTERIOR.**—The east end has been renovated in a barbarous style, and an ugly vestry has been added on the south of the chancel. The side windows are well moulded, one has a singular lozenge-shaped panelling running round it. In the chancel there are an Easter sepulchre of very plain late Tudor



Sections of Font, &c.

work, a double Decorated piscina in the east wall, and three good Early Decorated sedilia. Beneath the chancel-arch is a stone rood-screen, plain, and supported by a simple pointed arch, now sustaining a huge organ gallery. The chancel is fitted with stalls, and the miserere seats exhibit grotesque designs, amongst which is a representation of the Scripture history of David and Goliath<sup>a</sup>. All the ceilings are flat inside, but as the transepts and nave retain their ancient pitch on the exterior, it is possible that the original roofs may still remain. The central tower is sustained by four exquisite arches, the piers of which have been much cut to admit of the construction of galleries. The nave appears to be of Transition work, but approaches to pure Early English. Many of the pointed arches of this church are untrue, one side of the arch being struck from a different centre to the other. The whole church is furnished with a clerestory, and in the nave beautiful pillars and corbels remain, as if to sustain a stone roof. The pews are of a most unsightly character, as are the galleries. The arcade-work in the transepts is very fine; the font is surmounted by a handsome Perpendicular cover.

EXTERIOR.—The nave is entered by three doorways, that on the west is very elaborate, but the shafts are gone; above each doorway is an empty niche; the south door had formerly a porch, which has long been demolished, leaving the flagging exposed in the church-yard; on one side of this door is a small trefoiled recess, which has apparently been a *benatura*, but the basin has been entirely destroyed. A mutilated stone coffin lies near the chancel door.

The church of St. John, Kirby Wisk, in the county of York, is built in the Decorated style, but the architecture of the chancel is much more florid than that of the nave. It consists of a western tower, nave and aisles, chancel and north aisle, and a modern south porch. Most of the nave windows have been modernized, but there are one or two in the north aisle with flowing tracery, and a square debased one with round lights without foliations, inserted in beautiful Decorated mouldings. The windows of the chancel are very good, but of the east window nothing remains excepting the five principal lights, the whole of the gable having been cut away to admit of the construction of a flat roof. On the north side of the nave there is a very good Norman doorway, and the priest's door is an excellent example of the Decorated style. All the corbel-heads are in good preservation and very beautifully executed. The nave is divided from the aisles by octagonal piers; there is nothing remarkable in the interior of this part of the church; the chancel is ornamented by three fine sedilia of equal height, terminating in finials, a trefoiled piscina, the bason of which is eight-foiled, having the form of a carved head, and two beautiful canopied niches at the sides of the east windows. One of the brackets of these niches has been represented in the Glossary of Architecture; the other is much

<sup>a</sup> This subject, according to vulgar tradition, has been supposed to represent Jack the Giant Killer.

defaced. The east part of the north chancel-aisle is separated from the rest by a stone wall; it is approached by a small door in the chancel, and in the wall separating it from this part, north of the altar, is an altar-tomb, robbed of its effigy, and placed under a trefoiled recessed arch which has a crocketed pediment terminating in a finial; a little to the right is a bracket for a lamp. The chapel itself now serves as a vestry, and in it are a bracket high up in the south-east corner, supported by a frog, and an ambry in the west wall. Probably the recess behind the tomb was open to this room, as founders' tombs frequently are. Near it stands the font, which is octagonal.

In the east window are two shields of stained glass, one of which exhibits the Mowbray arms; also three designs in the shape of shields, made up of fragments. It is said that a great portion of the glass of this church served to decorate a library near Wakefield. The window was, within memory, nearly filled with painted glass before it was cut down. In the church-yard is a stone pedestal, very plain, now surmounted by a modern dial; this appears to have formed part of a monumental cross.

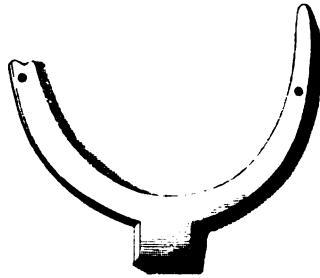
Mr. Samuel Birch communicated a notice of some ancient objects discovered in Ireland, accompanied by representations designed by Mr. J. Fitzgerald, of the British Museum. They form part of a large collection of Celtic antiquities, consisting of stone celts, arrow-heads, and knives of pyromachous silice, with some stone beads, and metallic celt-heads, found chiefly in the counties of Tyrone and Antrim. These remains were collected by Mr. Flanagan, a gentleman attached to the Irish survey, and were acquired, in the year 1844, by the British Museum. The hook-shaped bronze implement, of which a representation is here given, appears to be a kind of *fale*, or pruning-hook. It measures four inches and three quarters from the extremity of the blade to the back of the socket, into



which the handle was inserted, and fixed by a rivet. This object was found, at the depth of six feet, in a bog, in the vicinity of the mountain-range, two miles east from Ballygawley in the county of Tyrone. In the Dublin Penny Journal, vol. i, p. 108, Mr. John O'Donovan has given, as an illustration of his remarks on the antiquity of corn in Ireland, a woodcut which represents "one of the ancient bronze reaping-hooks so frequently found in Ireland, and which, from its material, must be of the most remote antiquity." This implement measures about six inches in length, the curved blade appears to be double-edged, and bears a general resemblance to the hook preserved at the British Museum, but the socket for receiving the haft is somewhat different, not being formed with a shoulder as in that specimen.

In the same collection is to be noticed a singular object formed of bronze, the use and intention of which it would be difficult to characterize; it is in the form of a crescent, and measures five inches in diameter; it is perfectly

flat, the edge being slightly rounded off on one side; one extremity of the crescent is broken off, and it is furnished with a small projecting piece, apparently intended to be fitted to a handle. This relic was found in arable land, at Aughnaclay, county Tyrone. There is also a large flat bead, or amulet, formed of amber, which was found with another similar ornament and an arrow-head, as it is supposed, formed of silex, on the summit of a grassy hill, about two feet under the surface, close to a small urn which contained blue ashes. This urn, as it was stated, was broken by the finder, as was also the second amber bead. This discovery was made at a spot one mile south-east from Ballygawley, in the direction of Dungannon, county Tyrone. In the same neighbourhood was found the spear-head, of which a representation is here given: it measures six inches in length, and is a good specimen of Celtic work. On either side of the socket is a lozenge-shaped projection, perforated in order to attach it, by means of a strap or cord, to the shaft. It was discovered in a bog in the mountain range, three miles south of Terman Rock, on the road from Terman to Ballygawley.



Representations of two bronze spear-heads, of remarkable form, have subsequently been communicated to the Committee, and are here given. The first was discovered at Peel, in the Isle of Man; it measures five inches in length; the drawing from which the woodcut has been executed is preserved amongst the curious collections illustrative of the antiquities of that island, formed



Isle of Man.

in 1834, by Michael Jones, Esq., F.S.A., and designed by Major Edward Jones. The second is of singular fashion, the blade being flat, and of greater breadth than usual; it terminates at the lower extremity in a shape more resembling the barbed head of an arrow, than the head of a long-handled weapon. It was found in the year 1844, by some workmen who were employed in dredging, in the bed of the Severn, about a mile and a half below Worcester. This curious specimen has been communicated by Mr. Jabez Allies, F.S.A., of Worcester. It is formed of bronze, weighing eight ounces, and measures in length ten inches and a half, the breadth of the blade being two inches and three quarters.



Worcester.

APRIL 9.

Dr. Bromet exhibited impressions of three ancient seals. The first was from a silver matrix of circular form, in the possession of Mr. E. G. Wrighte, of Hereford; it is charged with an escutcheon of arms (three lions passant, gardant) surrounded by the legend **✠ S' BALLIVORVM : CIVITATIS : HEREFORDIE**. The design seems to indicate that this matrix was cut in the time of Edward III., or Richard II. The second was a circular seal of very elegant design, bearing on two scrolls the name **George Rygmayden**. The matrix is preserved in the museum at York, and appears to have been cut about the time of Henry V. In the centre appears a maiden seated on a flowery bank or ridge, which is enclosed by a wattled fence (making the canting device *ryg-mayden*?); her left hand rests on an escutcheon of arms, (quarterly, three stags' faces, and a chevron between three mullets pierced,) and in her right she holds, upon a truncheon, a *grand heaume* surmounted by a unicorn's head, as a crest. The third was an oval seal, inscribed **SIGILLVM. ROBERTI. TINLEY. ARCHIDIAC: ELIENSIS**: with an escutcheon of arms, (a lion's head erased, between three crescents,) and above it this device,—issuing from clouds a dexter arm grasping an olive branch, motto,—*Vt in die nouissimo*. Robert Tinley, according to Willis, was collated Archdeacon of Ely in 1600, and died 1616.

Mr. Charles Winston, of the Temple, communicated the following remarks on the stained glass in the three north windows of Kingsdown church, Kent. In the course of September, 1844, the lead-work of the glass in the tracery lights of the three north windows of Kingsdown church, Kent, was renewed, and the glass protected from further injury by wire guards, at the expense of Mrs. Ann Colyer, of Farningham. The principal subject in the eastern window of the chancel is a white fish or luce, on a red ground, bordered with yellow quatrefoils; the glass itself being adapted to a trefoiled opening. That in the next window (the first in the nave) is a figure of Christ sitting enthroned, on a ground of ornamented white quarries, surrounded by a yellow border of quatrefoils, separated from each other by small cross-hatched spaces. This glass occupies a quatrefoiled opening. That in the next window consists of a figure of the Virgin Mary, crowned, standing, with a flower in her right hand, and supporting the infant Jesus on her left arm. It is surrounded with quarries and a border exactly the same as in the last example, and occupies a similar quatrefoiled opening. In the lower lights of these windows are some trifling fragments of borders and quarries, which being useful evidences of the nature of the original design, have been carefully re-leaded. The glass first mentioned is in tolerable preservation. The figures are perfect, excepting the face of Christ, which is lost, and the figure of the infant Jesus, of which the nimbus and one arm only remain. A quarry may be defective in some places, but no attempt has been made to supply these deficiencies with new painted glass: it was deemed expedient to preserve what remained, without restor-



ing any part of the designs. The date of the glass is the latter half of the 14th century.

A letter was read from the Rev. W. Drake, of Coventry, respecting a brass in the church of Laughton, near Gainsborough. It is the figure of a knight placed under a beautiful triple canopy, and lies on an altar-tomb at the east end of the south aisle. From the fashion of the armour Mr. Drake ascribed its date to the close of the fourteenth or the first twenty years of the fifteenth century; it presents scarcely any points of difference as compared with the brass of Thomas Beauchamp, at St. Mary's, Warwick, date 1401, and that of Sir William Bagot, at Baginton, Warwickshire, date 1407. The only variation worth notice is this, that in addition to a highly ornamented horizontal baldric, the sword is also attached to a narrow belt crossing transversely from the right hip. The inscription however gives a date which does not coincide with that suggested by the character of the armour. It is in raised letters, and runs thus: *HIC JACENT WILLIELMUS DALISON ARMIG' QUONDA' VICECOMES ET ESCHAETOR COMITAT' S LINCOLN' AC UN' JUSTICIAR' PACIS ET QUORUM IN EODEM COM' ET GEORGIUS DALISON FILIUS ET HERES EJUSDE' WILL' MI' QUI QUIDE' WILL' MS OBIIT DECIMO OCTAVO DIE ME' SIS DECEMBRIS ANNO D' NI M<sup>o</sup>CCCC<sup>o</sup>. XLIIJ<sup>o</sup>. ET A<sup>o</sup>. REGNI NUPRE REGIS HENRICI OCTAVI XXXVIJ<sup>o</sup>. ET DICTUS GEORGIUS OBIIT XX<sup>o</sup>. DIE MENSIS JUNII ANNO D' NI M<sup>o</sup>CCCC<sup>o</sup>. XLIX<sup>o</sup>. ET ANNO REGNI NUP'R REGIS EDWARDI SEXTI TERTIO. QUORUM ANIMAB' P'ICIETUR DEUS. AMEN.* From this inscription Mr. Drake considered it evident that the Dalisons had surreptitiously appropriated the tomb and effigy of some earlier knight to be their own memorial. Mr. Drake instanced, as a similar example of misappropriation, the brass in Howden church, Yorkshire, which purports to be an effigy of Peter Dolman, Esq., who died in 1621, but is manifestly to be referred to the earlier part of the preceding century; the plate on which the inscription is engraved has lines on the reverse which prove it to have been a portion of a female figure, probably the wife of the knight whose figure now represents Peter Dolman. Another example is supplied by the brass of Peter Rede, Knt., in the church of St. Peter Mancroft, Norwich, who is stated in the legend to have served the Emperor Charles V. in the conquest of Barbaria and at the siege of Tunis, and to have died in 1568, but the armour of the figure which purports to be Peter Rede is at least a hundred years earlier than this date. A representation of this figure may be seen in Cotman's Brasses.

It is probable that many similar examples are to be noticed, and some of these brasses, termed "Palimpsests," have been enumerated in the *Archæologia*, vol. xxx., p. 121.

Mr. Way read a letter from Mr. W. H. Clarke, of York, enclosing impressions of two coins recently found in excavating for the railway near St. Mary's Tower, at the end of the Manor Terrace walk; one of them appeared to be a third brass of Constantine the Great, the other was a penny of Edward I., struck at London.

A letter was then read, addressed by Mr. Benjamin Ferrey to Mr. Way,

detailing some recent discoveries at Boughton House, Northamptonshire, the seat of the duke of Buccleugh, chiefly erected by Peter Puget, in the time of Ralph, duke of Montague, ambassador at the court of Lewis XIV. The ceilings of the hall and state-apartments were painted by De Verrio. Mr. Ferrey observed, "My object in these remarks is to call attention to the more ancient part of the structure. The present great hall of the mansion is lofty and well proportioned, the ceiling is coved and elaborately painted. The hall is entirely lighted from the south side, and opens into a small quadrangle; there are evident traces in this court of a much earlier building, although the general design of the exterior parts has been accommodated to suit the more modern style; string-courses, eaves, mouldings, and window labels (skilfully as they have been incorporated with cornices and window dressings of Roman character), can clearly be defined. The only parts of the exterior of the former baronial residence which remain unaltered are the copings, summer-stones, and gable ornaments at each end of the great hall referred to. The spindles still remain on the gable turrets, but the vanes have long since been destroyed. My attention having been arrested by these remains I mentioned the circumstance to the duke, who encouraged me to prosecute my investigation further. Ladders were then procured, and perceiving small windows in each gable, which had been blocked up, I had one opened and entered the roof under which the ceiling had been painted by De Verrio. I thought it not improbable that the roof of this hall would be curious, and I was not disappointed in my anticipations. On procuring a light I found that the oak roof was of most beautiful design, and in good preservation, and a roof of no common interest. Owing to the obstructions offered by the modern timbers and iron ties which suspended the painted ceiling, I was unable to make out completely the design, and cannot speak confidently whether the roof consisted of hammer-beams at the feet of the principal rafters, but I am inclined to think it did not, but that the principal rafters were connected with elaborately moulded carved timbers which formed an arch under the collar-beams like the roof of the archiepiscopal hall at Croydon and the hall at Abbey Milton, Dorset. I found no appearance of a louvre, and indeed many large halls of this date are without such features. The spandrels above the collar-beams are filled with varied tracery. The arched braces under the purlins are cusped, and the faces of the lower range ornamented completely with sunk quatrefoils, and other devices. At one end of the roof is a couplet window, now blocked up, and at the other end a trefoiled window of very pleasing design; the character of this latter window is evidently ecclesiastical, and both by its form and mouldings may be clearly assigned to an earlier date; it is a window of very good early Decorated form, probably taken from the chapel which once formed an adjunct to this ducal residence."

The Rev. B. Belcher, of West Tisted, Hants, communicated the following particulars regarding the church of Warnford, in the same county, and the interesting commemorative inscriptions which are there to be seen. The attention of the Committee had been directed to some peculiarities in this

structure by the Rev. Arthur Hussey, as mentioned in the Proceedings, Nov. 13, 1844. (*Archæol. Journ.*, vol. i. p. 393.) Mr. Belcher stated that in the southern wall, within the porch, and just over the "consecration stone," mentioned by Mr. Hussey, is to be seen an inscribed stone with the following legend.



The last line of this legend evidently should be read thus—"Wilfrid fundavit, bonus Adam renovavit," but the two last syllables of the concluding word appear, for want of space, to have been inserted at the close of the fifth line—*x' vavit*, the letter *x'* serving as a reference. This mode of supplying a deficiency in space, technically termed "hooking up," is used in MSS., but very singular as occurring on an inscribed stone.

In the northern wall is to be seen a second inscribed stone, which has suffered from the injuries of time, and the letters appear to have been retouched. Mr. Belcher read the inscription thus,

† ADAM : DE : PORTV : BENEDICAT : SOLIS : AB : ORTV :  
 GENS : CRVCE : SIGNATA : (A : QVO) SVM : SIC : RENOVATA :

The letters between brackets in the last line, which he supposed might be supplied by the words *A QVO*, are nearly effaced. These legends apparently record the rebuilding, by Adam de Portu, of a church founded at Warnford by Wilfrid, as Mr. Wyndham supposed, between the years 679 and 685. (*Archæologia*, vol. v. p. 363.) They have been given, but inaccurately, by Bishop Gibson in his additions to Camden, and by Pegge, in the *Sylloge* of the remaining authentic inscriptions, relative to the erection of our English churches, (*Bibliotheca Topog. Britann.*, No. xli. pp. 11, 25.) The inscription ran thus, according to Bishop Gibson :

Ade hic de Portu solis benedicat ab ortu,  
Gens cruce signata, per quem sic sum renovata.

Fratres orate, prece vestra sanctificate  
Templi factores, seniores et juniores.  
Wilfrid fundavit, bonus Adam sic renovavit<sup>b</sup>.

Wilfrid, archbishop of York, driven from his see by Egfrid, the king of Northumbria, according to Bede's narration, visited these parts, and preached the doctrines of Christianity, about A.D. 676. Edilwach, king of Sudsex, had professed Christianity, A.D. 661, when this country, then called the land of the Meanviri, was given to him by Wulphere, king of Mercia. No part of the existing building can be attributed, as Mr. Belcher observed, to this early period: the tower appears to be the oldest portion, it is well built, the lower windows as well as the circular ones in the belfry, are splayed, and the intrados of the west window is supported on two slender shafts, with foliated capitals. The semicircular arch appears here, but the arch between the tower and nave is pointed, corresponding with the side windows, and may have been the work of Adam de Portu, who possessed the lordship of Warnford during the reigns of Henry II., Richard I., and John. (Dugd. Bar., i. 463.) The present nave, Mr. Belcher observed, is about four feet broader than that which was built at the same time as the tower, as may be seen by foundations at the south-east corner of the tower. The side walls have been raised about four feet, probably at the same time when the east window was inserted; and the original roof had, doubtless, a higher pitch than the present one, which is nearly flat, so that when it was lowered, it became necessary to raise the side walls. There is a Norman font, in bad condition; a double ambry in the north wall of the chancel; and three stalls with miserere seats, now nailed down.

In the north wall of the nave there is an arched recess, which, as Mr. Belcher supposed, indicates the position of the staircase leading to the rood-loft. There is a flat sepulchral slab, of greater width at the head than at the lower extremity, ornamented near the top with bosses and circles in relief. There appears to have been a northern porch and doorway opposite to the southern door, and a basin for holy water at the west door externally. This doorway has a pointed arch, of inferior workmanship.

Mr. Belcher corrected the following trifling errors in the notice of this church, previously given in the Journal:—The tower-stairs are supported by a single post; and the recessed landing is in the south-western angle of the wall. The inscribed stones are not both in the northern wall, one of them being in the southern wall, within the porch. At a short distance eastward of the church are the curious ruins of a structure, vulgarly called

<sup>b</sup> Camden's *Britannia*, by Bishop Gibson, vol. ii. p. 146, where the following version of the lines is given.

"Good folks, in your devotions ev'ry day,  
For Adam Port, who thus repair'd me, pray."  
"All you that come here,  
Bestow a kind prayer

On the Church builders,  
Both youngers and elders.  
What pious Wilfrid rais'd,  
Good Adam increas'd."

King John's House, of which Mr. Henry Wyndham, in 1778, gave an account, illustrated by plates, and published in the *Archæologia*, vol. v. p. 357. He supposed that these were the remains of Wilfrid's church, but the architectural character indicates a much later date. It has subsequently been allowed to go very much to ruin, and is surrounded by trees, which hasten its decay: two only of the four pillars represented by Mr. Wyndham are now standing.

Dr. Bromet read some further remarks on the ruins at Warnford, addressed to him by Mr. Hussey, who observed, that the notion of their being the remains of Wilfrid's church is perfectly futile, and that the building had evidently been a domestic structure. The late Mr. Petrie made several drawings of these ruins some years since, and from these Mr. William Twopeny formed the conjectures regarding the original form of the roof, given in the letter-press which accompanies his *Etchings of Capitals* (privately printed).

#### APRIL 23.

Mr. John Lean, of the Office of Ordnance, Tower, communicated a rubbing from a sepulchral brass which exists in the church of Blisland, near Bodmin, Cornwall. It is affixed to a large slab of granite, forming part of the pavement of the chancel, immediately in front of the holy table. This memorial consists of the figure of a priest, vested in the alb and chasuble; it measures nineteen inches and a quarter in length, and under the feet of the figure is the following inscription:—

Orate p aia Johis Balsam q<sup>nd</sup>a<sup>m</sup> Rectoris isti' Eccl'ie  
qui obiit die Mēsis Septēbr' Anno dñi M° CCCC° decimo.

It is singular that the date of the day of the month on which he died is not given, a blank space appearing on the brass plate, although the remainder of the legend is complete.

Mr. W. H. Clarke, of the Minster Yard, York, sent an impression in sealing-wax, from a coin recently found in Nunnery-lane in that city. It is a third brass coin of Constantine: reverse, *VIRTUS EXERCIT*—two captives under a trophy. Mr. Clarke stated that Roman coins have also been found near the Mount Hill, York, in the course of recent excavations which have been made for the North Midland Railway.

The Rev. Henry Hodges, rector of Alphamstone, Essex, communicated impressions in sealing-wax from two brass jetons, discovered during the recent removal of an old building, which appeared to have formed a side of a quadrangle, portion of Clees Hall, the chief manor-house in the parish. The more ancient of the two is a Rechen-Pfennig, or Nuremburgh counter, which exhibits on one side the Reichsapfel or mound of sovereignty within a trefoil interlaced with a triangle, and on the other three fleurs-de-lis and three crowns placed circularly around a rose. Several similar types are given by Snelling, in his *View of the origin of jetons*. See pl. 3, fig. 31, p. 10. The second is a large counter, one of those made by Wolfgang Laufer, at Nuremburgh, which relate, according to Snelling, to France. On

one side is seen a dolphin crowned, with the inscription **INCOLUMITAS A DELPHINO**, allusive, probably, to the birth of the Dauphin, in 1601. On the other side is a figure of Peace, holding a cornucopia, and burning implements of war, **EX PACE LIBERTAS**; in the exergue the maker's name, **WOLF · LAVF ·**

Dr. Bromet exhibited drawings of the distemper painting lately discovered in Croydon church, Surrey. It represents St. Christopher, and is painted on the south wall, opposite to the north door. On the left of the saint are seen figures of a king and queen, intended, as Mr. Lindsay, the vicar of Croydon, suggested, to represent Edward III. and Philippa. The drawings exhibited were made by Mr. G. Noble and Dr. Bromet.

Mr. Thomas Charles, of Maidstone, exhibited, by Dr. Bromet, a fragment of an embossed tile found at Boxley abbey, Kent.

The Rev. W. Grey, of Allington, Wiltshire, communicated a representation of two memorial escutcheons, which are to be seen at Amesbury church, accompanied by some conjectures in regard to their import. The east end of the chancel was rebuilt about the time of King Henry VII., and the east window has a label-moulding supported on either side by corbels, in the form of angels bearing escutcheons. The angel which is seen on the north-



ern side is shewn in the woodcut. Both escutcheons are charged with a monogram, which is formed of red and black tile inlaid in the stone. This monogram appears to be composed of the initials **I. D.** and **K. D.** On the shield, placed on the north side, the letters are formed of red tile, and the **I. D.** is tied to the **K. D.** by a black band, as if to imply that the nearest of earthly ties are but mortal. On the other shield the initials are black, as if to shew the death of the parties, the band being loosed; but it is represented as red, to intimate that their love had not been entirely quenched by the hand of death. These escutcheons measure 10 in. by 6, and present a singular example of the use of baked clay in external decorations. The form of the escutcheons and of the letters correspond with the period of the erection of the building. There can be little doubt that these

ornaments are the memorials of a benefactor and of his wife, who contributed to the rebuilding of the chancel.

Mr. Birch, of the British Museum, communicated to the Committee a drawing of a peculiar barrel-shaped vase of pale red ware, measuring in height about 8 in., presented to the British Museum, in 1839, by the Right Hon. C. Shaw Lefevre, Speaker of the House of Commons. Mr. Birch stated that the engineer of the South Western Railway, Mr. Albinus Martin, informed Mr. Lefevre that this vase was found in the winter of 1839 in the chalk-cutting, about 400 yards east of the Reading-road bridge, in the parish of Basingstoke, at a depth of from three to four feet from the surface. With the barrel were discovered also parts of four other vessels, a scull, and some human bones, apparently the remains of a female. An ineffectual search was made for coins. Mr. Birch observed that Mr. Long, of Farnham, has conjectured, in a pamphlet privately printed, that the Vinodonium of the Romans was not at Silchester, but at a point nearly identical with that where these remains were found.

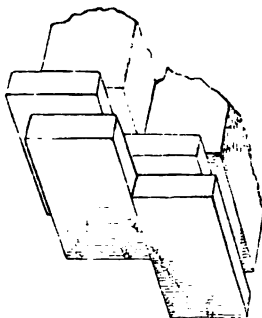
Mr. Evelyn P. Shirley, M.P., exhibited a remarkably perfect mazer bowl of the time of Richard II. The bowl is formed of some light and mottled wood highly polished, probably maple, with a broad rim of silver gilt, round the exterior of which, on a hatched ground, is the following legend in characters slightly raised—

*In the name of the trinite  
fill the kup and drink to me.*

Mr. Hodgkinson, of East Acton, submitted to the inspection of the Committee a fine Psalter of the latter part of the 13th century; on the first folio are emblazoned the arms of Clare and England. The initial letters are large, and of a design uncommon in English MSS. Mr. Hodgkinson stated that from the occurrence of the autograph of "Robert Hare, 1561," on the first folio, he had been led to conjecture that the volume may have once belonged to the cathedral of Lincoln, as the Hares of Derbyshire were connected with the family of Bishop Watson, the last Roman Catholic prelate of that see, who gave several relics appertaining to his Cathedral to the same Robert Hare, and amongst them the ring of St. Cuthbert. In the calendar is a memorandum of the obit of Sir John Giffard, in 1348. Mr. Hodgkinson exhibited also a walking staff carved with a calendar in runic characters, the date of which is probably about the end of the sixteenth century, and a bronze tankard embossed with the representation of a boar hunt, of about the same date, and of German workmanship. A detailed account of a similar staff, with representations of the symbols, has been published by Jens Wolff, formerly Norwegian Consul at London, under the following title: *Runakeffi, le Runic Rim-Stock, ou Calendrier Runique.* Paris, 1820.

Mr. Way laid before the Committee a sketch of a singular example of construction, technically termed "joggling," of which some remains are to be seen in the field on the south side of the nave of Tewksbury abbey

church. Thirty or forty blocks, of a light calcareous material, are to be seen piled up against the southern wall, with sculptured fragments of various dates, near the old door-way which led from the church into the cloisters. Each measures about 1 ft. 8 in. by 10 in., and they appear to have formed part of a flat ceiling. The contrivance by which they are "joggled" together is shewn in the annexed wood-cut, which represents two of these blocks. The connecting mortices are formed on two adjoining sides of each block, and on the opposite sides are the corresponding tenons, which are cut with great precision, and measure in width  $2\frac{3}{4}$  in. The dressed face of the stone, which formed part of the flat ceiling, measures about 1 ft. 8 in. by  $8\frac{1}{2}$  in., the opposite side of the block being left rough-hewn; and the accuracy with which the stone-cutters had performed their task must have rendered this curious "joggle" a very durable construction, available in a case where a flat ceiling of masonry might be required.



A letter was read, addressed by Mr. R. G. P. Minty, of Norwich, to Mr. Barnwell, in reference to the injury occasioned to St. Julian's church in that city, by the fall of the east end of the chancel. Mr. Minty stated that there appeared to have been a settlement in the chancel-arch, partly caused, perhaps, by the pressure of the steeple and church, which is built on the side of a hill, and partly from the custom prevailing in Norwich, of digging graves close to the foundation of the building. It appeared that, several years since, the east window fell out, when it was partly blocked up, and an unsightly one inserted in its place. Mr. Minty observed that in the event of the church being restored, it is proposed to re-open the Norman doorway on the south side, which is engraved in the *Archæologia*, vol. xii. p. 174. It is to be regretted, however, that little of the mouldings there delineated have escaped the destructive effects of time and the violence of man. The outer moulding is entirely gone; it is difficult to ascertain what the second has been; and only a small portion of the inner moulding is perfect. The door has been bricked up, and the earth has accumulated to within three feet of the abacus. As there is a possibility of the church being destroyed, Mr. Minty forwarded the dimensions of it, as nearly as he could ascertain them.

Length of the church.....	36 feet.
Breadth .....	17
Thickness of the wall .....	3
Length of the chancel, about .....	18
Thickness of the east wall, about .....	$3\frac{1}{2}$
Height of tower, to the buttress, about.....	56
Diam. interior of ground-floor of tower, about	13
Thickness of the wall.....	4



The church, which is supposed to have been erected before or soon after the Conquest, is tiled, and the chancel thatched. It contains a neat Perpendicular font, of the style common in Norfolk, ornamented with panels filled alternately with the emblems of the four evangelists, and angels bearing shields.

Mr. Minty called the attention of the Committee to the contemplated destruction of a curious ancient building in Norwich, "containing," as he says, "the most perfect specimens of an old hall and staircase I have yet seen in this part of the county; it is situated not far from the site of the former palace of the dukes of Norfolk, but nothing I believe is known of its original history; it is only mentioned in the records of this place as the 'Strangers' Hall,' and is supposed to have been occupied by such guests as could not be accommodated in the duke's palace. Formerly, and even within the recollection of some of the oldest inhabitants of the town, it was used as the Judges' lodgings. The property belongs to the Roman Catholics of Norwich, and the whole is to be taken down, for the purpose of erecting a church and convent." Mr. Minty stated that representations of parts of the building have been engraved by Mr. Ninham, an artist at Norwich, who will shortly publish an etching of the interior of the hall.

#### MAY 14.

Mr. John Lean, of the Ordnance Office, communicated a sketch of a font at Blisland, Cornwall, which is formed of granite. It is of Perpendicular character, of octagonal form, and each side is ornamented with a quatre-foiled panel enclosing an escutcheon.

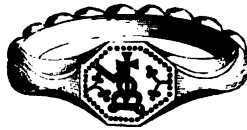
Mr. Lean exhibited also rubbings taken from the sepulchral brasses which exist in the church of Minster, in the Island of Sheppy, which represent, according to tradition, Sir Roger de Northwode, possessor of a manor of that name in the adjoining parish of Eastchurch, and his wife Bona. He was at the siege of Acre with King Richard, Cœur de Lion. Representations of these interesting figures have been published by Stothard, in the series of monumental effigies, and Mr. Kempe, in his description of the plate, suggests that these memorials may represent Sir John de Northwode, grandson of Sir Roger; he was knighted by Edward I. at the siege of Carlaverock, was summoned to parliament from 6 to 12 Edward II. (1318), and died about that period. He married Joan de Badlesmere. The armour represented in this curious specimen is very singular; the general character of design, and the unusual fashion of wearing the shield appended to the belt or hilt of the sword, so as to cover the right thigh, appear to afford grounds for the conjecture that this brass was engraved in France. The shield thus worn appears to have been termed *ecu en cantiel*. The bearing should evidently be, ermines, a cross engrailed, but the plate is imperfect, a portion having been cut out, in order, as it would appear, to make the figure of the knight equal in length to that of his lady, the dimensions of which were somewhat more diminutive.

Mr. Hawkins exhibited a bronze figure, which was found by Mr. W. Locket, sergeant at mace, amongst a quantity of rubbish, when some workmen were pulling down an old wall belonging to the duke of Buckingham's palace or castle in Wallgate, Macclesfield. Mr. Locket stated that the figure was covered over with dirt and rust so as to be scarcely perceptible, but he cleaned it with sulphuric acid. It had been fixed by two rivets through the feet to an iron bar secured in a piece of stone. The iron bar was corroded by rust, so that the rivets gave way, and the bar broke to pieces. It had been placed in a triangular niche about a foot high, the niche itself having been twelve or fourteen feet from the ground. The image could not even have been seen from below. It measures in length about 5 in.

Mr. Edward Hoare, of Cork, presented a lithographic representation of an "unique and hitherto unknown variety of the gold ring-money of Ireland, in the form of an ear-ornament, found in a turf bog in the neighbourhood of Macroom, co. Cork," and now in Mr. Hoare's collection. It weighs 2 dwts. 5 grs. A more detailed



account of this ring is given in the Numismatic Chronicle for April, 1844. Mr. Hoare sent also a drawing of a silver ring, now in his possession, described as "a decade signet-ring," discovered near Cork, in 1844. The hoop is composed of nine knobs or bosses, which may have served instead of beads in numbering prayers, whilst the central portion which forms the signet



supplied the place of the *gaude*. Some persons, as Mr. Hoare remarked, have considered this ring as very ancient; Mr. Lindsay supposed it to be of earlier date than the ninth century, regarding the device as representing an arm, issuing from the clouds, holding a cross, with a crown or an ecclesiastical cap beneath it. Sir William Betham expressed the following opinion respecting this relic: "There can be little doubt but your ring is a decade ring, as there are ten knobs or balls round it. The globe surmounted by a cross is a Christian emblem of sovereignty; the ring and cross, of a bishop; the cap looks like a crown, and only that the ring is too old, it might be considered the ciulid, or barred crown of a sovereign prince. It certainly is of considerable antiquity, and Mr. Lindsay is not far out in his estimation." Mr. Hoare is disposed to conclude from these statements that this relic had been the signet of an Irish ecclesiastic, at an early period: the device appears, however, to bear much resemblance to those which were used in England during the fifteenth and sixteenth centuries as marks, or personal devices, by merchants. In these marks the initial of the name is usually surmounted by a cross, with a sort of vane appended to it; and in this instance it might be conjectured that the letter B was intended to indicate the name of the individual, whilst the shamrocks evidently denoted his Irish extraction.

Mr. Hoare stated also, in reference to the notice of Irish ring-money communicated to the Committee by Mr. Sainthill (*Archæological Journal*, vol. i. p. 257), that of the silver rings, the rarity of which is very great, he

possessed no specimen, but that his collection comprised four gold rings, and one of bronze. To these he had added one of the iron rings, brought from Sierra Leone, where they are used at the present time as current money, being precisely similar in shape to the Celtic ring-money which is discovered in Ireland. He reported that three fine specimens of gold ring-money, recently discovered, are now for sale at a jeweller's shop in Cork; one of them has the central portion engraved, or grooved, and large flat plates at the extremities; the others terminate in the cup-shaped fashion: they are of the purest gold, and of considerable weight, the intrinsic value of the three rings being about 18*l*. It is probable that these singular relics will shortly be condemned to the crucible, unless some purchaser should be found who would rescue them from destruction.

Evelyn P. Shirley, Esq., M.P., exhibited several Roman coins found in the parish of Eatington, co. Warwick; a fibula, part of a buckle, and fragments of "Samian" pottery, stamped with the potter's marks SATVERNINI. OF. (officinâ) and SENTIA.M. (Senti a manu). They were found in Eatington Park.

The Rev. H. T. Ellacombe, of Bitton, communicated a rubbing from an early incised slab at Carisbrook, in the Isle of Wight; the slab narrows towards the feet, the lower portion of the figure is defaced. A representation of it was engraved by Charles Tomkins, in 1794. This slab represents an ecclesiastic, his head tonsured and bare, and in his right hand he bears a pastoral staff with a plain curved head. Possibly it is the memorial of one of the abbots of Carisbrook, where William Fitz-Osborn, who subdued the island, founded an abbey, which subsequently became a cell to the house of St. Mary de Lyra, in Normandy.

Mr. Hodgkinson sent for the inspection of the Committee an elaborately carved reliquary, or coffer, such as were called *forciers*, of the early part of the fourteenth century. It was purchased at Eu, in Normandy, and is supposed to have belonged to the abbey of St. Laurence, in that town.

Mr. Hodgkinson exhibited also a small carving in ivory, apparently of the fourteenth century, discovered on the site of Kilburn priory, Middlesex.

Mr. Charles E. Lefroy communicated, through Mr. Ferrey, for the inspection of the Committee, the remarkable collection of Merovingian, and other gold coins, discovered by him in 1828 on a heath in the parish of Crondale, in Hampshire. It consisted of one hundred small gold coins, varying in weight from 19½ gr. to 23 gr., the value of each piece being about three shillings. With these were found two triangular gold ornaments set with rubies, attached to small chains, formed like those which are made at Trinchinopoly, and terminating with a hook and an eye. The discovery was made by Mr. Lefroy at a spot where some ridges, called the Rampings or Ramparts, apparently the traces of ancient tracks, are to be noticed on the old way leading from Blackwater to Crondale, in the vicinity of an earth-work, apparently Saxon, called "Cæsar's Camp," and of other ancient remains. A turf had been pared off for firing, in the usual manner, leaving a smooth "dished" surface, on which a little heap, apparently of

brass buttons, was perceived by Mr. Lefroy, the bright edges having been washed bare by recent rains. The coins had probably been contained in a purse, of which the jewelled ornaments had formed the fastenings. Mr. John Yonge Akerman has given, in the Numism. Chron. No. xxiii., a detailed description and representations of the coins and ornaments, with remarks on the series to which several of the pieces belong, namely, the *tiers de sol*, or gold *triens* of the French kings of the first race. The most ancient of the coins exhibited were considered by Mr. Akerman to be imitations of the coins of Licinius (A.D. 308), struck at no very distant period from his time. One piece is evidently an imitation of the coins of Leo (A.D. 407.) Another bears the name of St. Eloi (ELEI. S. MONET.), who had the office of moneyer at Paris in the reigns of Dagobert and Clovis II. (A.D. 628-641). There are also pieces bearing the names MARSALLO, supposed to be Marsal, in Lorraine<sup>c</sup>; and WICCO, Quentovic or Quannage, near the mouth of the river Canche; one piece is marked LONDVNI, which was considered by Mr. Akerman as of English origin, but of uncertain date; he would assign to it a place in the Anglo-Saxon series, amongst coins struck by ecclesiastics. Three gold blanks, hammered at the edges, and prepared for the die, were also found. The workmanship of the ornaments appears to justify the conjecture that the purse, in which these singular coins had been contained, was dropped on the heath in the seventh, or early in the eighth century. Several evidences of ancient occupation occur in the vicinity; an old track, known as the "Maulth-way," is to be noticed to the eastward, leading from Farnham towards Bagshot, as also the great Roman road from Silchester to Staines, called "The Devil's high-way." This track forms for a considerable extent the boundary between the parishes of Frimley and Chobham; it is marked in the Ordnance survey, but the name is not given.

Mr. Hawkins observed that his opinion regarding these coins did not coincide with that which Mr. Akerman had expressed, that they certainly do not belong to the same period. The following remarks have subsequently been communicated by Mr. Hawkins, on this subject. "I believe that Roman coins continued in circulation long after the Romans quitted Britain, that they were succeeded by base imitations which are frequently found even now, and are almost universally rejected as valueless, and therefore appear scarce. The imitations became less and less like the originals with occasional glimpses of improvement. Among the Cuerdale coins contemporary with Alfred, are one or two with a very close resemblance on the reverse to Roman coins struck centuries before, and here in Mr. Lefroy's collection occur imitations of coins of Licinius found with coins struck 350 years later. Almost all these pieces are of workmanship inferior to the coins of which they appear to be imitations, and I believe them to be all the work of one person, and not improbably of the same hand. They may

<sup>c</sup> Or possibly Marseille, Dept. de la Vilaine, a place situated near the French coast of the British Channel.

be divided into two classes, some thick, some thinner, of larger diameter, but about the same weight. Now the blanks found with them correspond in size and weight with the coins, and I consider it was only by some unknown accident that they were not converted into coins, when they would have borne two dissimilar types. The coins are, if I recollect right, in the same state of good preservation, a very improbable circumstance had they been of different and distant periods; I suspect that every little prince or chief occasionally struck money without much regard to any superior authority, and imitated the types of any pieces which happened to be circulating in his district at the time. This may account for the variation of types and inferiority of workmanship."

Mr. W. Higgin, of Lancaster, sent for inspection a large brass coin of Antoninus Pius, which was found in digging the foundations of the Penitentiary in Lancaster Castle, with some silver coins, now in his possession.

The Rev. B. Belcher, of West Tisted, Hants, communicated a sketch of the representation of St. Christopher, which was discovered on the walls of East-Meon church, but has been concealed by white-wash. The drawing was made by Mr. Richard Eames, of Petersfield, who stated that, according to tradition, the figure of a serpent or dragon had formerly been apparent at the feet of St. Christopher.

Mr. Way exhibited a silver ring, communicated to him by Mr. W. Whincopp, of Woodbridge, inscribed with the Anglo-Saxon word "*dolȝbot*," the meaning of which is compensation made for giving a man a wound, either by a stab or a blow. Amongst the dooms which Æthelbirht, king of Kent, established in the days of Augustine, the amount of bot, or damages to be paid for every description of injury to the person, is fully detailed<sup>d</sup>. The laws of King Alfred comprise likewise numerous clauses respecting compensation for wounds inflicted, and the term "*dolȝ-bote*" occurs in c. 23, relating to tearing by a dog<sup>e</sup>. This ring is ornamented with a simple wavy line and dots, as if to represent a branch; it weighs 45 grs., and was found in Essex.

Mr. Hawkins exhibited a brass matrix, recently purchased by him; it appears to have been the seal of a Scottish monk. It is of oval form, measuring 1 in. and two-tenths by nine-tenths of an inch; the central device is the figure of an archbishop, represented with the right hand raised in benediction, and bearing the cross-staff in the left: on either side is an angel kneeling, and holding a large flower. Beneath is seen part of the figure of a monk, tonsured and wearing the cowl, with the hands raised in supplication. The legend appears to read as follows—*'F' W. MATHA MONAC' DABEBROTOT*, probably Aberbrothick, or Arbroath, in the county of Angus, where a celebrated abbey was founded A.D. 1178. by William the Lion, king of Scotland, in honour of St. Thomas of Canterbury.

The Rev. W. Haslam, of St. Perran-zabuloe, communicated a sketch of a mutilated figure of St. Anthony, which was found buried in a field in the

<sup>d</sup> Ancient Laws and Institutes of England, 8vo. vol. i. p. 13.  
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<sup>e</sup> Ibid., p. 79.

parish of Merthyr, near Truro, and has been placed in a niche in the east wall of the chancel of Merthyr church, on the north side of the Altar. The figure measures in height about one foot seven inches; it had been broken at the waist, and suffered other injuries; under the left arm appears to have passed a staff, and the pig, with a large bell attached to its neck, appears in front of the figure. This relic was disinterred in the immediate vicinity of an ancient well, known as the well of St. Cohan the martyr, a British saint, whose little church stood close beside it. There is a parish called St. Anthony, distant about eight miles from Merthyr; an interesting door of Norman date, and some portions of Early English character are to be noticed in the church at that place, from which, possibly, the figure of the saint had been removed. Mr. Haslam observed that he had found no other specimen of Early English construction in that part of Cornwall.

## MAY 28.

Mr. Shirley exhibited a large stone hatchet, found on Stanton Moor, Derbyshire. It measured in length 8in., and the breadth of the sharp edge is 3in. Mr. Shirley exhibited also an earthen vessel shaped like a flask, which was discovered at Ipsley, Warwickshire, on the Icknield-street Road.

Mr. Charles Winston communicated an account of some painted glass in the north window of Mells church, Somerset, representing the following saints:—St. Sitha, St. Mary Magdalene, St. Agatha, St. Apollonia. St. Sitha is represented bearing in her left hand three loaves, and in her right two keys appended to a string, through which her finger passes. One of these keys appears to be a clyket, resembling precisely a modern latch-key. Her hair is long and dishevelled, as usual in the representation of virgin saints. Gough, in his description of the sepulchral brass at Tateshale, Lincolnshire, which represents Maud Willughby, who died 1497, says, that underneath one of the small figures of saints introduced in the tabernacle work at the sides of the figure, was inscribed the name *S'ca Spitha*; and that she was represented with a book and keys. (Sep. Mon., part ii. p. 330.)<sup>†</sup> St. Osith, daughter of Frewald, a Mercian prince, was born at Quarrendon, Bucks, and became the

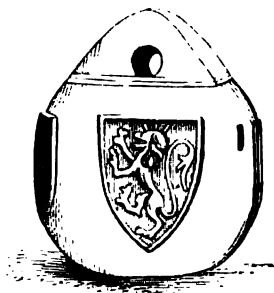


<sup>†</sup> Sise Lane, at the east end of Watling-street, was formerly known as "St. Sithe's lane, so called of St. Sithe's Church, which

standeth against the north end of that lane."—Stow.

virgin consort of an East Anglian king, who bestowed on her the manor of Chick, in Essex, where she founded a monastery, and was beheaded by the Danes about the year 870. Her relics were preserved at that place, where a great abbey of regular canons was erected, called St. Osith's; and her life was written by Vere, a canon of that house, from which Leland extracted some particulars. (Itin., viii. f. 81.) The name of St. Apollonia is lost, but in the right hand of the figure is seen a pair of pincers, clipping a double tooth, and a book in her left hand. These four figures are placed under canopies, and are in good preservation; they occupy the upper or tracery-lights; in one of the lower lights is to be seen a canopy of very rich design. The date of this painted glass is about the time of Henry VI. Four other figures of saints are also to be seen at Mells; St. Margaret, St. Catherine, a female saint bearing a cross and book, and another bearing a book and palm-branch.

The Rev. William Staunton, of Longbridge, communicated the following notices of Fulbroke castle, accompanied by a drawing of a curious steel-yard weight, which was discovered about five years since, in the moat adjoining to a farm-house at Fulbroke, a small parish about three miles distant from Warwick. The moat encloses an oblong parallelogram of about half an acre, now used as an orchard to the farm-house, (which is a substantial modern building just without the moat,) and from the artificial banking of the ground within, it appears to have been the site of an ancient building. The moat was entire till within the last seven or eight years, when a small part was filled up to connect the house with the orchard; and in using some of the soil from the orchard for that purpose, a great many deer's bones were dug up, and broken portions of antlers of considerable size. The farm-house stands in a hollow, at the foot of a rising ground, on the summit of which, at about the distance of a quarter of a mile, the castle of Fulbroke formerly stood; it was therefore probably within the precincts of the old park, and still retains the name of Fulbroke Park Farm. A few yards distant from it is an artificial square mound, comprising about a quarter of an acre, surrounded by the trace of a fosse in which willows are at present growing. It is not therefore improbable that this may be the site of the building mentioned by Leland in his *Itinerary*, (vol. iv. p. 65.) He states that "there is a little lodge or piece of building in this park called Bargeiney, made, as I conjecture, by some Lord or Lady Bargeiney." In clearing the mud out of a portion of this moat, about five years ago, the weight was discovered in the bank. It is formed of a thin coat of brass externally, the inside being filled up with solid lead; this is shewn in consequence of a portion of the brass being worn through at the bottom. It measures in height, to the top of the handle,  $2\frac{1}{2}$  inches; in circumference, round the broadest part,  $8\frac{1}{4}$  inches, and weighs



2lb. 11oz. Around the sides are four escutcheons, standing out in relief from the surface, each of which is charged with the same heraldic bearing, viz. a lion rampant, with the tail deeply forked, and on its head a crown. The date of this relic appears to be about the reign of Henry III.

The castle of Fulbroke was built by John, duke of Bedford, third son of Henry IV., and described by Rous<sup>s</sup> as "*turrim nobilem castro æquipollentem*:" Leland<sup>h</sup> calls it "*a praty castle made of stone and bricke*." It was bequeathed by the duke at his death to his nephew Henry VI., who "granted the custody thereof to John Talbot, Lord L'isle, to hold during life, and to make use of the buildings therein for his own proper habitation at all times except when himself should be there<sup>1</sup>." Leland states that this castle "*was an eye-sore to the earls that lay in Warwick castle, and was cause of displeasure between each lord*." It consequently did not last long. Rous describes it in his day as being in a ruinous condition; and it was taken down in the commencement of Henry VIII.'s reign by Sir William Compton, keeper of the park, and the materials employed in building his house at Compton Wynyates. Joan, Lady Bergavenny (whose husband William Lord Bergavenny, brother to Thomas Beauchamp, earl of Warwick, possessed the manor immediately before the duke of Bedford) built here a handsome gate-house, of which Rous says, "*nunc hæc porta destruitur*." Dugdale also attributes to her the building of the lodge, which has been already noticed as mentioned by Leland in his Itinerary. The manor having thus come to the crown by the bequest of the duke of Bedford, it was granted by Edward IV. to Richard Neville, the stout earl of Warwick, and accompanied the descent of the earldom of Warwick till the attainder of John Dudley, duke of Northumberland, (1st of May,) since which time it has been no longer attached to their possessions.

Fulbroke is in the list of depopulated places in this neighbourhood given by Rous, on which subject he breaks forth into so long a strain<sup>k</sup> of indignant and melancholy deprecation. He says, "*via olim segura, modo per sepes et palos obtenebrata, fit latibulum . . . . et multis via est spoliationis, vulnerationis, et mortis . . . ubi olim cunctis viantibus erat salubris et satis segura*." It may be added, that the church has been long destroyed. In the 18th Edward IV. it was certified to be in a ruinous state; and in the king's books it is entered as demolished. A field, however, opposite to the farm house, in the moat of which the weight was discovered, still retains the name of the Church Piece, and a grave-stone was ploughed up in it a few years since, with a cross upon it, which has been preserved.

The present aspect of the place is that of a quiet rural hamlet, containing only three farm-houses, and presenting no traces of the past. Its church, castle, gate-house, and lodge, are all gone, and no portions of these buildings remain. The brass weight seems the only relic or trace of ancient occupation which has been brought to light, connecting it with by-gone days of importance.

<sup>s</sup> *Historia Regum Angliæ*, p. 123.

<sup>h</sup> *Itinerary*, vol. iv. p. 65.

<sup>1</sup> Dugdale's *Warwickshire*, p. 509.

<sup>k</sup> *Hist. Regum Angliæ*, pp. 122, et seqq.



Two steel-yard weights, precisely similar in form to that which was found at Fulbroke, and formed likewise of lead cased with brass, discovered near Norwich, were exhibited to the Society of Antiquaries in 1832. One of these weights was identical in dimensions, and ornamented with three escutcheons in relief, charged with a lion rampant, a double-headed eagle, and a fleur-de-lis. The second weight was rather larger, and the escutcheons presented the bearing of England and the double-headed eagle. These arms were supposed to be for Cornwall and the king of the Romans<sup>1</sup>.

The Rev. Augustus Tharp, vicar of Chippenham, Cambridgeshire, sent for the inspection of the Committee, a *ciborium*, or pyx formed of latten, or mixed yellow metal, (*pixis cooperta pro hostiis*.) recently discovered in the neighbourhood of Chippenham by a labourer engaged in trenching a plantation. Several altar-candlesticks, bells and other relics were found at the same time, and the deposit consisted, probably, of the furniture of some neighbouring church, which had been concealed in the times of Henry VIII. or Edward VI., on the promulgation of the statutes for putting away all ornaments, sacred vessels, and service books. The pyx, intended for the preservation of the Eucharist for the sick, is in the form of a covered cup, surmounted by a conical spire, on the summit of which is a crucifix; the height of the whole being eleven inches, and the diameter of the cup four inches and three quarters. Around the cover is engraved a legend in large characters of singular form, *Magnificat alo* (?) at the summit there is a ring, and a link of a chain, as if for the purpose of suspension, and there is also a small ring attached underneath the foot of the cup. It appears by Lyndwood's Annotations on the Constitution of Archbishop Peccham (A.D. 1279.) respecting the preservation of the Eucharist in a pyx lined with linen, and placed in a closed tabernacle, that it had been customary in England to preserve it "*cupd*," in a cup, suspended over the altar "*in conopeo*," under a dais or canopy, which frequently appears in illuminations. This usage of suspension is considered by Lyndwood objectionable, as the sacred vessel might more easily be abstracted by a profane hand, than if it were deposited, as in Holland and Portugal, in an ambry or other secure place<sup>2</sup>. The pyx found at Chippenham appears to have been made in the earlier part of the fifteenth century. A representation of it will be given in a future number of the Journal.

Mr. Way exhibited drawings which represent the curious jewelled ornaments and remains of a precious mitre preserved at New College, having recently, by favour of the Warden, been permitted to examine the originals. They comprise nearly the whole of the rich decorations of the *mitra preciosa* of the founder, William of Wykeham, bishop of Winchester 1366—1405; the ground-work was of silken tissue, closely set with seed-pearls, and upon this were attached at intervals plates of silver gilt set with gems and pearls, as likewise bands formed of jewelled orna-

<sup>1</sup> Archæol. xxv. pl. lxiv.

<sup>2</sup> Lyndwood, Provinciale, lib. iii. tit. 26.

ments alternating with small enamelled plates of silver of beautiful colouring, representing animals and grotesques. These bands which measure in width six tenths of an inch, are formed in separate pieces of the same breadth, curiously hinged together in order to give perfect pliability to the whole. There are also considerable remains of the beautiful crocketed crest, chased in silver gilt, and the jewelled extremities of the pendants or *infule* are likewise preserved. The most interesting of these curious fragments is an M crowned, being the monogram of the blessed Virgin, set with gems and partially enamelled, with the subject of the Annunciation introduced in the open parts of the letter. This ornament, of which a representation is here given, appears to have occupied a central and principal position on the mitre; but it has been considered by some persons as having formed the decoration of a morse, or kind of brooch used as a fastening of the cope in front upon the breast. The dimensions, however, (2in. by 2½in.) seem to indicate that it was more suited to serve as an ornament of the mitre, and no morse is mentioned in the founder's will. It is much to be regretted that these rich fragments should not be re-arranged so as to display the original beauty of this unique example of the goldsmith's art, during the fourteenth century. It would be no difficult task, by comparison with examples afforded by episcopal effigies preserved in England, such as those of Archbishop Stratford, at Canterbury (1333—1348), and Abbot William de Colchester, in Westminster Abbey<sup>a</sup>, in which instance the ground *semé* with pearls is shewn, to re-construct in its pristine richness the mitre of William of Wykeham. For the sake of comparison, the detailed description of the precious mitre of Louis d'Harcourt, patriarch and bishop of Bayeux, who died 1479, recorded in an ancient inventory of the treasures of that cathedral, may be here given; it might indeed serve as a description of the mitre of Wykeham, so closely does it correspond with the fragments which have been noticed. "Une mitre, dont le champ est de perles menues, semé d'autres perles plus grosses, ensemble trois et trois; ayant audevant xvj. affiches d'argent doré, et derrière autant, les uns émaillés, les autres enrichis de pierreries et petites perles; ayant au devant la representation de l'annonciation, et derrière le Couronnement de la Sainte Vierge, en images: les pendans garnis de vij. affiches tout le long, au bout de chacun iij. (affiches) qui font les bords, d'argent



<sup>a</sup> Stothard has given representations of both these monumental effigies.

doré, enrichis d'émaux et de pierres; au bout de chaque pendant vj. chainettes ou sont attachés vj. ferets d'argent doré, et au dessus ij. saphirs taillés en forme de cœur." The restoration of the form of the New College mitre would be materially facilitated by comparison of the two original mitre cases, formed of stamped leather, with several locks for security, and preserved in the muniment chamber in the tower adjoining the south-eastern corner of the hall. The founder's crosier, of which Carter has given a fair representation<sup>o</sup>, bears much analogy in its workmanship to the remains of the mitre: it is said that some intentions have been entertained of "restoring" this unique example of chased-work and enamelling, many portions being defective; but it is much to be desired that no modern workmanship, however skilful in imitation, should be mixed up with the original, so as to destroy the value of the whole as an authentic evidence of the perfection of the arts during the fourteenth century. The collection of relics preserved at New College comprises, besides those which have been noticed, part of a mitre formed of simple tissue embroidered with the monogram *†††*; a knit glove, curiously ornamented, and supposed to have been part of the founder's *pontificalia*; an episcopal ring; and a silver pax<sup>p</sup>.

Mr. Way exhibited also a rubbing from the sepulchral brass of Flemish workmanship, preserved in the north aisle of Topcliffe church, near Thirsk, communicated by Mr. G. S. Master, of Brasenose College. It measures 5ft. 9in., by 3ft. 1in., the figures not being cut out and inlaid on the slab, as is usual in the case of English brasses, but represented on a diapered background, similar in design to those of the rich brasses at Lynn and St. Alban's, which were probably engraved at Bruges. The close resemblance in their workmanship would lead to the conjecture that all these memorials had been the work of the same artist. The Topcliffe brass represents a man in secular attire, with his wife; the figures measure in length 4ft. 1in.; tabernacle work, with figures of angels playing upon musical instruments, appears on either side, supporting beautiful canopies and shrine work. The inscription, beginning in the middle of the plate, at the foot, runs as follows: + *†††. †acret. venerabilis . . . . . topcl††. qui. obi†. an. . . m<sup>o</sup>. ccc<sup>o</sup>. lxx<sup>o</sup>. quoru'. ant'<sup>e</sup> . . . . . quondam bror. eius. que. obi†. anno. domini. m<sup>o</sup>. ccc<sup>o</sup>. xc<sup>o</sup>. quoru' ant'<sup>e</sup>. prop†etetur. deus.* On either side is introduced an escutcheon, charged with these arms, a chevron between three peg-tops, and the evangelistic symbols appear in the angles of the plate. This brass is mentioned by Gough, who gives the name *Thomas de topcl††*, now lost<sup>q</sup>.

MAY 28.

The following books were presented:—By the author, *The Worship of the Serpent*, traced throughout the World, by the Rev. John Bathurst Deane, second edition, 1833, 8vo.—*The Ecclesiastical Architecture of Ireland*, anterior to the Anglo-Norman invasion, comprising an Essay on the Origin

<sup>o</sup> Ancient Sculpture and Painting.

page 149 of this Journal.

<sup>p</sup> A representation of this pax is given at

<sup>q</sup> Gough's Sep. Mon., i. 179.

of the Round Towers, &c., by George Petrie, Dublin, 1845, 4to.—By John Murray, Esq., Practical Geology and Ancient Architecture of Ireland, by George Wilkinson, 1845, Royal 8vo.—By Mr. George Bell, The History and Art of Warming and Ventilating Rooms and Buildings, with notices of the progress of personal comfort in ancient times, by Walter Bernan. London, 1845, 2 vols. 12mo.

Mr. John Gough Nichols, in a letter to the Secretary, called the attention of the Committee to the following advertisement which appeared in the Times of May 22 :—"Reigate, Surrey. Notice is hereby given, that unless the heirs or personal representatives of the following deceased persons, viz., Richard Elyott, who died in December, 1608, Richard Elyott, his son, who died in February, 1612, Katherine Elyott, who died in 1623—repair the monuments in the chancel of the parish church, such monuments will be taken down at the expiration of one month from the date hereof. Application to be made to Mr. Small, parish clerk." Mr. Nichols stated that a quarto plate was engraved some years since at the private expense of Mr. Bryant, which gives a representation of these monuments. The larger tomb exhibits recumbent effigies of Richard Elyott, Esq., justice of the peace, and his son Richard, one of the servants of Henry, Prince of Wales, both in armour; in front are kneeling figures of his wife, Rachael, daughter of Matthew Pointz, of Alderley, Gloucestershire, and her six daughters. The other monument consists of a kneeling effigy of Katherine, fifth daughter of Richard Elyott. The inscriptions may be found in the History of Surrey, by Manning and Bray. Mr. Nichols suggested the expediency of some endeavour to discourage the practice of destroying sepulchral monuments in the manner proposed in this instance. Mr. Way stated that, having recently visited the church of St. Peter's in the East, Oxford, his attention had been arrested by a notice of a similar description, which was affixed to a board near the outer door of the porch :—"The tomb of the family of Hirons having fallen into decay, notice is hereby given to the said family, that if none of their kindred repair the tomb within two months of this date, it must be removed by due authority. April 9, 1845. E. Hobhouse, vicar. Fras. Thos. Cooper, Chas. R. Hickman, churchwardens." The tomb in question is a stone table-monument of simple but not unsightly fashion: it stands in the church-yard, on the south side, not far from the entrance: a slab which formed part of the side of the tomb had fallen down, and might have been replaced at a trifling cost: the monument appeared, in other respects, to be in fair repair. The Committee considered it very desirable that the legality of such destruction of a monument should be ascertained, for although the freehold is undoubtedly in the parson, as stated by Blackstone, tomb-stones are regarded as descending in the nature of heir-looms, and cannot be removed or defaced without liability to an action of trespass from the heir.

#### JUNE 11.

The following books were presented :—A Manual of Gothic Mouldings, illustrated by nearly 500 examples, by F. A. Paley, Hon. Sec. of the Cam-

bridge Camden Society, London, 1845, 8vo.—By Mr. Albert Way, *Memoirs of Gothic Churches*, read before the Oxford Society for promoting the study of Gothic Architecture, No. 1, Great Haseley Church, Oxfordshire : No. 2, Fotheringhay Church, Northamptonshire, 8vo. *Remarks upon Wayside Chapels, with Observations on the Architecture of the Chantry on Wakefield Bridge*, by J. C. Buckler and C. Buckler, Oxford, 1843, 8vo. *Promptorium Parvulorum, the Earliest English and Latin Dictionary*, compiled about A.D. 1440 ; edited for the Camden Society, with various readings and notes by Albert Way, tom. i. A—L, London, 1843, 4to.—By Mr. Michael W. Boyle, *the History of the Nevill Family*, particularly of the house of Abergavenny, with some account of the Family of the Beauchamps : by Daniel Rowland, Esq. ; illustrated by numerous engravings ; printed for private circulation only, folio. Mr. Boyle also presented a volume containing a collection of sketches taken by himself, and comprising representations of Penshurst Place ; the priory church of St. Botolph, Colchester ; the gateway of Bayham abbey ; Carisbrook castle ; the halls at Sudeley castle, and the archiepiscopal palace at Mayfield, with other interesting subjects.

Mr. Way read the following note, communicated to him by Mr. Patrick Chalmers, of Auldbar, near Brechin :—"The cathedral of Brechin, of which a great part was pulled down about forty years ago, and the remainder converted into a parish church, is supposed to have been built in the twelfth century. The roof was of oak, said to have been cut from an ancient forest covering the base of the neighbouring hills, the Braes of Angus, or lower range of the Grampians. Tradition points out certain hollows or irregularities of the ground in a district formerly occupied by the forest, as the remains of 'the Pits' in which the timber for the kirk roof 'was salted,' a term which seems to imply that it was steeped in some chemical solution. The writer knows not to what degree of credence this tradition is entitled, whether it is supported by any similar tradition elsewhere, or by any record of a process of steeping timber in old times in order to its preservation, or its preparation for use in building. Larch timber is steeped in the Tyrol, the water (pure) being changed several times before the process is completed. The wood becomes very hard and brittle, and it may be doubted if its value as a building material be increased, at least in parts where it is subjected to a strain."

The Rev. Richard Gordon, of Elsfield, communicated a sketch of a bronze figure representing the Gaulish Mercury. It measures in height nine inches, and was discovered in ploughing land in the neighbourhood of Abingdon.

Francis H. Dickinson, Esq., M.P., communicated an account of a discovery of Roman coins recently made on his estate at King's Weston, Somersetshire, at a spot about a mile and a half from Somerton, on the London road, adjoining to the sites of two buildings supposed to have been Roman villas, in one of which a tessellated pavement exists. The recent discovery comprised about forty coins of the Lower Empire, as stated by Mr. Hassell of Littleton, who has carefully investigated the Roman remains

in the neighbourhood of Somerton; he also observed that the name Willem (*vallum*) had previously led him to make excavations near the spot where the coins were found, and many traces of ancient occupation were brought to light. The coins forwarded by Mr. Dickinson for the inspection of the Committee comprised a small brass coin, apparently of Constantius II., one of Gratian, struck at Siscia, in Pannonia, and one of Theodosius (?). In the Comb under Snap Hill, near to the place where these pieces were found, three stone cists were recently found containing skeletons in perfect preservation. They were deposited without any regularity of position, and the bodies had been enclosed with thin and rough slabs of the lias stone of the neighbouring hill, placed around them in an irregular manner. One skeleton only lay east and west, and no coins or other remains were found.

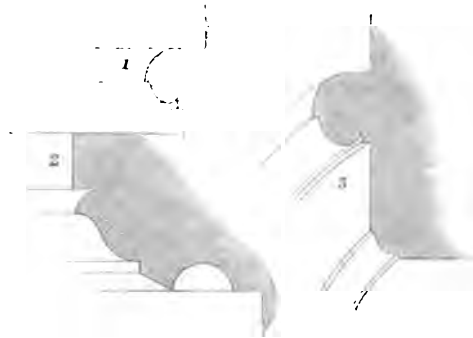
Mr. Dickinson sent also, for the inspection of the Committee, the brass matrix of a singular personal seal. It is of the pointed-oval form, measuring two inches and seven-tenths by one inch and seven-tenths; it exhibits figures of the Virgin and Child, St. Thomas of Canterbury, and St. Edmund, who bears an arrow in his left hand. Beneath is seen an ecclesiastic kneeling in supplication. The following legend runs round the verge, presenting a singular example of the combined use of Latin and English words—EDMVNDI · THOME · PRECE · MATRIS · CHILD · LOKE TO ME. The date of this seal appears to be about the commencement of the fourteenth century.

The Rev. Thomas Mozley, rector of Cholderton, Wiltshire, exhibited, through the Rev. J. B. Deane, the brass matrix of a seal, found, five years since, in a field between the two parishes of Cholderton and Newton Toney, on the borders of Hampshire, forty or fifty miles from Chichester. The adjoining parish of Amport, Hants, is a living belonging to the Chapter of Chichester. The seal, which appears by the legend to have belonged to the sub-dean of Chichester, represents an ecclesiastic praying to St. Peter, the patron saint of Chichester cathedral. The most populous parish in Chichester, in which also the close is situated, is the parish of "St. Peter the Great, or the sub-deanery." It is a vicarage, of which the sub-dean is vicar. In the cathedrals of Lincoln, Exeter, and Salisbury, the sub-deans have estates held of them, as of other dignitaries. It is probable, from the evidence of the seal discovered in Wiltshire, that a similar privilege once belonged to the sub-deanery of Chichester, but no record of a sub-deanery seal is to be found. The matrix, now in Mr. Mozley's possession, measures one inch and a quarter by eight tenths.

Mr. Charles W. Goodwin, fellow of Catharine hall, Cambridge, communicated sketches of two coffin slabs, ornamented with highly decorated crosses flory, which were disinterred, a few years since, from beneath the flooring of the church of Llandudno, on the promontory of Ormshead near Conway. They are formed of blue stone, apparently a kind of slate, and the foliated ornaments, which cover the entire surface, are carved in low relief. The dimensions of the larger slab are 6 ft. by 2 ft. at the head, and 1 ft. 6 in. at the foot. The other slab measures 5 ft. 6 in. by 1 ft. 8 in. at the

head, and 1 ft. at the foot. Mr. Goodwin stated that as far as he could ascertain no coffins were found with them, and that he was inclined to suppose they had been brought from Gogarth, where the bishops of Bangor had a palace, a few miles distant from Ormshead. At the time when the slabs were found, the church of Llandudno was dismantled, and a fine screen, which, according to tradition, had been brought from Gogarth, was, as well as the carved roof of the chancel, carried away to serve as fuel.

A letter from the Rev. W. H. Owen, vicar of Rhyddlan, was then read, inviting the attention of any members of the Committee or Association, who might visit Flintshire, and requesting them to examine the beautiful roof of carved oak brought from Basingwerk abbey, now to be seen in the church of Cilcain, about four miles from Mold. The trusses are supported by figures of angels bearing escutcheons charged with the emblems of the Passion, and grotesque figures ornament the corbels. The roof is in a very insecure state, and must shortly be taken down; Mr. Owen therefore expressed a desire that some person conversant with the peculiarities of mediæval timber-work should examine this highly ornamented specimen, previously to the repairs which have become indispensable.



Mouldings of the South Doorway and Decorated Timber Porch. Long Wittenham Berks See p 133.

1. Wooden String on the Porch
2. Wall Plate in the Porch.
3. Mouldings of the South Doorway

## Notices of New Publications.

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**COSTUM-BUCH FÜR KUNSTLER**, a collection of the most interesting examples of the costume of all nations, and of every period since the Christian era; published by a Society of Artists. Düsseldorf, 1839, 4to. No. 1—15. **TRACHTEN DES CHRISTLICHEN MITTELALTERS**, &c., **COSTUME DU MOYEN AGE CHRÉTIEN**, d'après des monumens contemporains: publié par J. de Hefner, Mannheim, Henri Hoff, 4to. 48 livr.

AMONGST the numerous valuable works recently published in Germany, in illustration of various subjects of archæological research, there are few which present more attractive features, or better deserve to be known and appreciated in England, than the publications here brought before the notice of our readers. In the detailed investigation of the usages of life in former times, and of the minor circumstances to which, at first sight, little importance may be attached, the student of middle-age antiquities constantly feels how requisite it is to be enabled to form a comparison of the fashions or peculiarities familiar to him in his own country, with those of neighbouring nations. By this means alone can a clue be gained to the real intention of many interesting details, which are now only to be traced imperfectly amongst the few examples preserved in England, but are fully illustrated by ancient memorials on the continent; by this means, also, can a just appreciation be formed of the distinctive conventional peculiarities exhibited in the decorative or artistic productions of various nations and periods. The influence of political relations with several countries of Europe operated not less than the spirit of mercantile enterprise, in giving to the arts, and fashions, and costume of our country, a complexion in which foreign peculiarities are continually to be traced. Whilst our forefathers received by way of Italy or the Low Countries, splendid tissues of eastern manufacture, or armour of proof and weapons wrought at Milan or in Spain, their frequent intercourse with France and Flanders, the long duration of the Crusades, and the wars which arose from the claim asserted by our sovereigns to the succession of Philip de Valois, still more, perhaps, the influence of foreign alliances, brought into England at different periods the elegancies and luxuries of other climes. In regard especially to costume it is obvious that numberless novelties must have been successively introduced under the influence of the Queens of England; thus, if we investigate the origin of the eccentric fashions of the close of the fourteenth century, the crackowe shoes, and jagged tippets of the times of Richard II., we should seek it in his alliance with a princess of Bohemia; as likewise we must attribute to the influence of Katherine of France, and Margaret of Anjou, the picturesque fashions of female attire, prevalent during the succeeding century. Costume, correctly understood, supplies the key to the Chronology of Art, and the utility of all works which, like the interesting publications produced at Düsseldorf and Mannheim, afford the means of comparing authentic examples in various countries of Europe, must be fully recognised.



These two publications are much to be commended as affording a large amount of information at a very moderate price. The *Costüm-Buch* is issued in numbers, each containing four plates in outline, which may be obtained in this country for one shilling. The subjects are, in both works, selected from tombs, illuminations in MSS., or other authentic authorities, but the plates in the *Costüm-Buch* are very inferior in execution to those given by M. de Hefner; they are in many instances etched with a degree of freedom incompatible with accuracy of detail, and not a few subjects have been borrowed, without acknowledgment, from the faithful representations given by Stothard, from Willemin, and other recent publications. It is manifestly advantageous that the valuable information which in costly publications is too frequently stored away beyond the reach of the student, should be diffused and rendered more generally available in a less expensive form, but the source whence it has been derived should in every case be acknowledged, as well for facilities of further research, which many may desire, as because the concealment is not compatible with good faith or good feeling. No text, however, has hitherto been given with the *Costüm-Buch*, beyond a concise statement of the date of the original subject, or the place where it exists, with indications, in some cases, of the colouring; and it may be hoped, that the authority which has supplied each plate may ultimately be recorded.

M. de Hefner, with the assistance of a number of artists and antiquaries in different parts of Europe, has commenced a work superior in interest and artistic character to any which have hitherto appeared on the subject of costume. The representations of the ancient monuments of art, the stately monumental effigies of Germany, and many other memorials, wholly unknown to the English antiquary, are given in carefully detailed outlines, which bear the stamp of conscientious accuracy; and, as far as our acquaintance with the originals enables us to judge, are designed with a degree of fidelity rarely shewn in similar publications. They have been almost exclusively selected from examples hitherto unpublished; the series is accompanied by an able introductory essay on the chief peculiarities of secular and sacred costume at different periods, and detailed descriptions of the plates; it is divided into three portions, the first of which comprises costume from the earliest times to the thirteenth century; the second exhibits the peculiarities of the fourteenth and fifteenth; and the third division is devoted to the sixteenth century. The text may be procured either in French or German, and copies carefully and splendidly coloured are on sale, but the price of each number, containing four plates, (about 20 francs, or one pound, if procured in London,) places the illuminated copies beyond the reach of most purchasers; the uncoloured plates, however, accompanied by a careful description of the colouring of every portion, may amply suffice, and are attainable at the price of two francs, or in England shillings, for each number.

It would not be easy to convey a notion of the variety of examples of ancient art which have supplied materials for this collection. In the rich

and unexplored treasuries of mediæval sculpture, the churches of Germany, numerous striking specimens have been selected; we may here admire the grandeur of the sepulchral memorials of that country, and perceive the original intention of the canopy of tabernacle-work, sometimes termed a hovel, housing\*, or *dais*, which appears over the heads of some recumbent monumental figures in England. The tombs of Edward III., of Richard II. and his Queen, and of several other distinguished personages, afford examples of this feature of decoration; it is not improbable that it was introduced from Flanders or Germany, and in those countries we find it appropriately employed, the effigy being frequently placed in an erect position, as a mural, not a recumbent memorial. It may deserve enquiry whether in adopting a continental fashion of placing the figure in a kind of niche with shrine-work on either side and a richly purpled canopy, we did not disregard the propriety of its original use, and retaining our own usage of the recumbent portraiture of the deceased, surround it with ornamental accessories which properly belonged to the erect figure. A specimen of the earlier English effigies in the cross-legged attitude, peculiar, as it would appear, to our own country, has been added by M. de Hefner to his curious collection. It is the figure assigned to Sir Robert Harcourt, in Worcester cathedral, and engraved from a drawing communicated by Mr. Robert Pearsall, of Willsbridge, who has contributed some other subjects, comprised in this work, amongst which is the remarkable effigy of Sir Guy de Brian, preserved in Tewksbury abbey church.

Illuminated MSS., painted glass, and various other productions of art, have afforded well-chosen examples; M. de Hefner has also brought together representations of some of those interesting relics, which are associated with the memory of men eminent for great deeds or sanctity of life. At the present time, when sacred costume is a subject of much research, the chasuble of St. Willigisius, bishop of Mayence, A.D. 975, to whom the erection of the cathedral of that city is attributed, presents no slight degree of interest. In the same church is still to be seen a beautiful pastoral staff, an enamelled work attributed to the eleventh century, and similar to the curious specimens of the work of Limoges, which are to be seen in the galleries recently opened in Paris at the Louvre, and Palais des Thermes.

The illustrations of military costume contained in M. de Hefner's interesting series, are not less curious and novel than the subjects of a sacred character. He has given representations of a visored bacinet, of which he is the possessor, which has the extraordinary projecting beak, according to a fashion which prevailed in England during the reign of Richard II.; and

\* By the indenture for the construction of the tomb of Anne, Queen of Richard II., in Westminster abbey, Nicholas Broker and Godfrey Prest, coppersmiths, of London, covenanted to make "tabernacles appellés Hovels, ove gabletz às testes, ove

doublesjambes à chescune partie." A.D. 1395. Rymer, vol. vii. The hovels still remain, but the double jambs, or tabernacle-work at the sides, have been torn away.

it still retains the *vervilles*, or small staples, which were used in lacing on the mailed *camail* to the head-piece, at that period. These, which may be noticed on many of our sepulchral effigies, are wanting in the specimens preserved in the Musée de l'Artillerie, at Paris, but the curious Neapolitan bacinet in the armoury at Goodrich court still retains them. The visor was removed whenever the *grand heaume* was worn over the bacinet, surmounted by the stately crest, the pendant lambrequin, and other accessory ornaments which were introduced with such picturesque effect in German heraldry. As an occasional defence a kind of nasal was devised, of which no example has hitherto been noticed in England. Of this the monumental figure of Ulrich Landschaden, knight, who died 1369, and was interred in the church of Neckarsteinach, near Heidelberg, has supplied a very curious illustration, as seen in the woodcut here given. It will be perceived that to the mailed throat-guard, a small piece of plate, of a shape fitted to the nose, was attached; this, when brought up into place as a nasal<sup>b</sup>, was fastened to the fore-part of the bacinet, by means of a staple and pin which passed through it. It is remarkable to find at so late a period in the fourteenth century so small an admixture of plate, as appears in the armour of this figure. With the exception of the bacinet, the gauntlets and the genouillères, the defences are wholly of mail, and the shape of the body is expressed in such a manner as to make it evident that no plastron, or breast-plate, was worn in this instance with the hauberk. The close-fitting jupon, called in Germany Lendner, the arm-holes of which are singularly jagged or foliated, is buttoned down the front, an uncommon fashion, of which a very curious example is to be found at Abergavenny, in Monmouthshire. It is the effigy of a knight of the De Hastings family, now placed under one of the arches on the south side of the choir, opening



<sup>b</sup> Another specimen of this curious nasal is given by Müller, in his plate of Johan von

Falckenstein, 1365. Beiträge zur Kunst, p. 59.

into the Herbert chapel; in France no example of this buttoned *just-au-corps* has hitherto been noticed<sup>c</sup>.

It deserves notice that the sword has a chain attached to its hilt, appended apparently to the breast of the hauberk, so that if the weapon slipped out of the grasp of the combatant it might readily be recovered. The fashion of wearing chains, usually attached to *mamelières*, or ornamental bosses on the breasts, appears to have been very prevalent in Germany; an example of their use in England is supplied by the curious effigy at Alvechurch, Worcestershire, which represents a person of the Blanchfront family, t. Edward III.: in this instance two chains appear, the one which proceeds from the left breast being connected with the sword-hilt, and the second attached, apparently, to the scabbard<sup>d</sup>; occasionally these chains were linked to the dagger, or even, as seen in the sepulchral brass of Sir Roger de Trumpington (A.D. 1292), to the outer head-piece, or *heaume*. In that example, however, the chain is attached to the girdle. An allusion to this usage occurs in the French romance, entitled "*le Tournois de Chauvenci*," written about A.D. 1285.

"Chascun son hiaume en sa chaaine,  
Qui de bons cous attend l'estraîne." v. 3543.

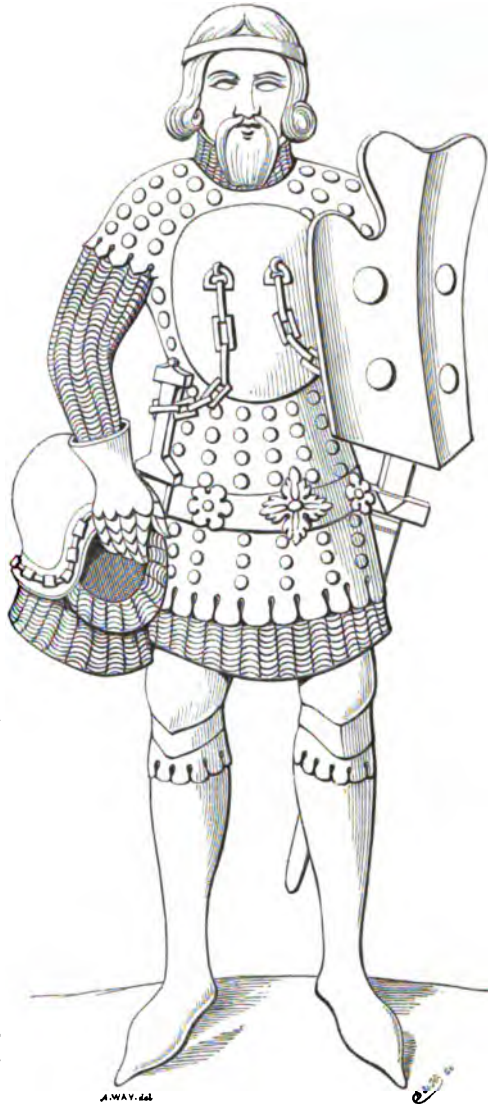
A further illustration of this fashion is given in the two military figures, taken from the carved wood-work in the choir at Bamberg cathedral. These curious effigies measure five feet and a half in height, and are placed as sentinels at the approach to the stalls of the choir; they were sculptured, probably, about the same period as the figure of Ulrich Landschaden. They exhibit several peculiar features: the armour consists of the long-sleeved hauberk, over which is worn a garment, in form similar to the jupon, but thickly set with little round plates, or *bezant*<sup>e</sup>, as it might be termed heraldically. This garment was probably quilted or gamboised, possibly with metal plates or pieces of whalebone inserted in the padding, and the round plates were connected with the rivets, which served to give compactness and strength. It is obvious that the garment could not have been in this instance of slight materials, like the ordinary

<sup>c</sup> The jupon was sometimes laced up in front, instead of being buttoned. M. de Hefner gives a good example of this fashion, it is the figure of Weikhard Frosch, who died 1378. XIV. Cent. pl. 49.

<sup>d</sup> Stothard's Monumental Effigies. See also the sepulchral brass, apparently of Flemish execution, which commemorates Ralph de Knevyngton, 1370, at Avely, in Essex. (Waller's Brasses.) The chain attached to the sword-hilt appears on the great seals of Edward III. In the accounts of the silversmith of John II., king of France, 1352, a charge occurs "*pour forger—ij. mamelières, et deux chaînes pour icelle mamelières.*" The double chain from

the right breast, with a single chain depending from the left, appears on two curious effigies in Alsace, date about A.D. 1344. Schoepflin, *Alsacia Illustr.* pp. 533, 633. In the "*Ordonnance comment on solleloit faire anciennement les Tournois*, (Colombière, t. i. 48, and Duc. in *Joinv. Diss.* vii. 183.) amongst the requisite harness for the knight are included "*deux chaînes à attacher à la poitrine de la cuirie, une pour l'espée, et l'autre pour le baston,*" which in the English version, Harl. MS. 6149, f. 46, is thus rendered, "*item, ij. thengeis knet to the brest of the curie, one for the suord, the tother for the bastone.*"

armorial jupon, similar in general form, which was worn in England over plate-armour towards the close of the fourteenth century, for we here perceive attached to it a *plastron*, or breast-plate, with appended chains. This remarkable defence may be regarded as the primitive fashion of plate-armour for the upper part of the body, which led the way to the adoption of the more complete defence termed by Chaucer a pair of plates\*. These figures also present early examples of the escutcheon, termed *d bouche*, that is, formed with an aperture at the dexter angle above, through which the spear might pass, whilst the body was not deprived of the protection of the shield. It may also deserve notice how carefully the throat was protected, for besides the camail appended to the bacinet, the high collar of the hauberk formed a complete defence for the neck; this was probably a provision against the risk of the point of a lance or sword finding its way under the camail,



\* Some kind of breast-plate had been used as early as the reign of Henry II., as may be gathered from the lines of William le Breton, who describing a tilting match, in which Richard Cœur de Lion, at that time earl of Poitou, took part, says, that in the fury of the encounter the ashen lance pierced through shield, gamboison, and breast-guard, wrought with triple tissue; so that at last "vix obstat ferro fabricata patena recocto," the little plate of proof

scarce could resist the thrust. The pair of plates were used in England as early as 1331. It appears by the Inventories of the Exchequer that in that year Edward III. ordered restitution of the armour of Roger, earl of March, to his son Esmon de Mortemer; and amongst the items occur "une peire des plates covertz de rouge samyt. vj. corsets de feer," &c. Possibly the small breast-plates represented as worn by the Bamberg warriors were termed "corsets."

and penetrating the neck, an inconvenience sometimes avoided by means of arming-points or laces attached to the upper part of the hauberk, and passed through the camail, which was by that means kept closely down upon the neck. This contrivance appears in certain French and German effigies.

For *chausses*, or long hose of chain-mail, we find in these examples leg coverings, probably formed of leather: Chaucer mentions "jambeux of coorbuly," or jacked leather, and defences of that nature may frequently be noticed in examining English monumental effigies of the reign of Edward III.

It may be sufficiently seen from these examples, how instructive and interesting is the series which is in the course of publication by M. de Hefner. We must, however, present to our readers one more example of German art, of the most splendid character. There is perhaps no other work of middle-age sculpture which exhibits so much dignity of expression, accompanied by the richest accessories of costume. The figure represents Günther of Schwarzburg, King of the Romans, who died in 1349, not as his warlike aspect would have led us to imagine, in the front of the battle, but a victim to poison. It was raised shortly after his decease by his partisans, and still exists in the choir of the cathedral of Francfort on the Mein. It is elaborately painted, to give the reality of life, as nearly as might be, to so majestic a portraiture. The general usage of colouring monumental

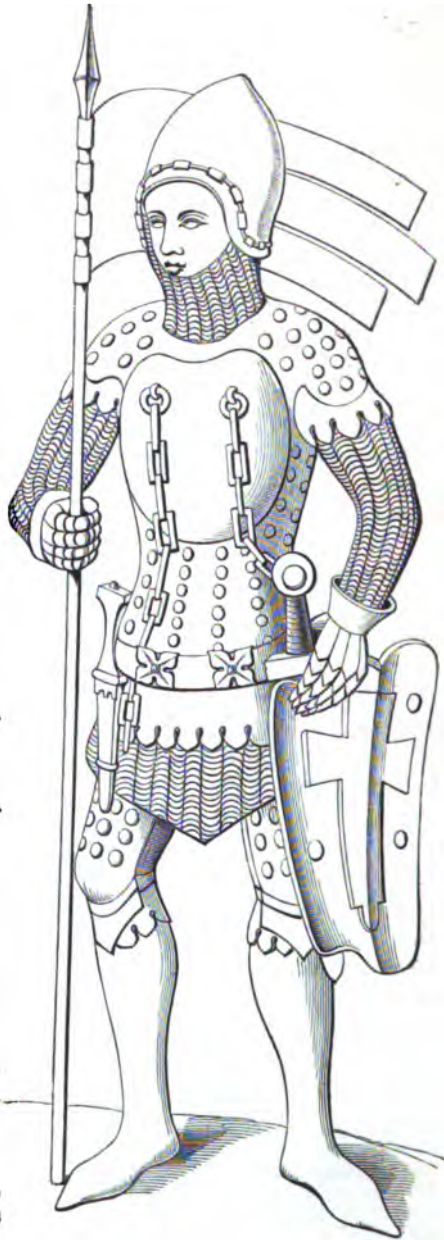
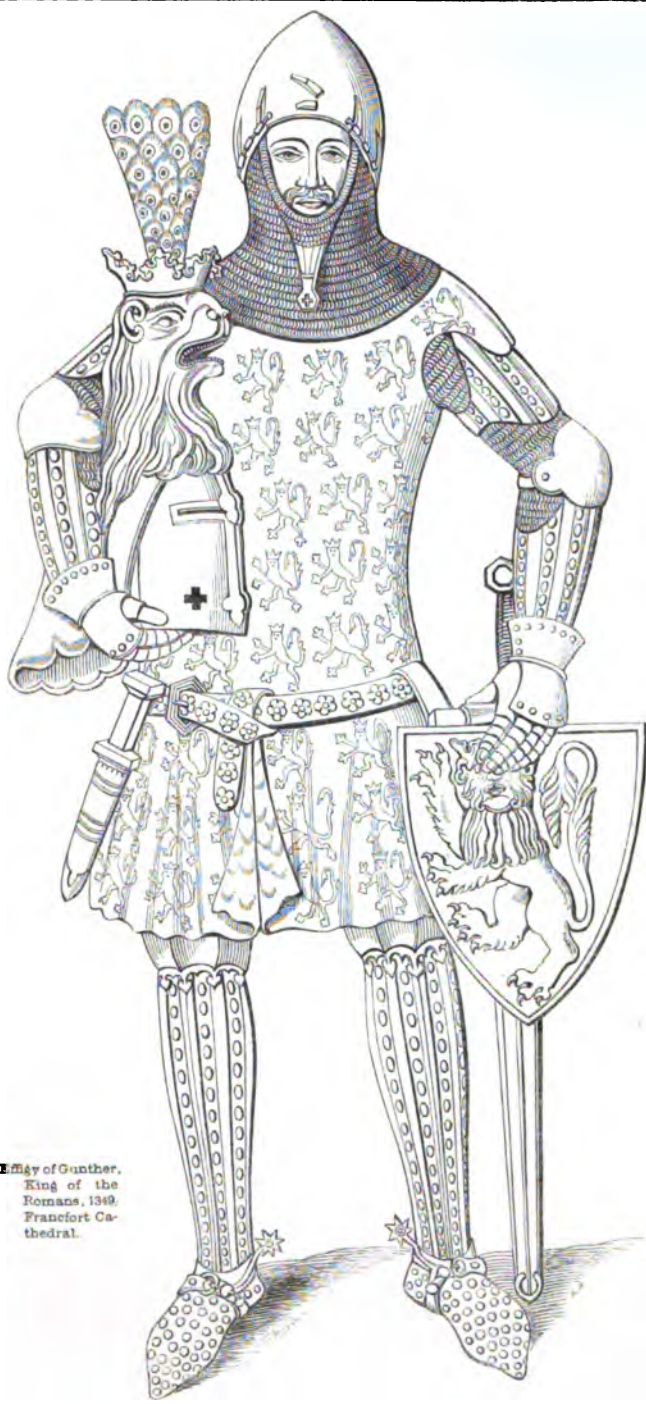


Figure in Bamberg Cathedral.





Effigy of Gunther,  
King of the  
Romans, 1349,  
Frankfurt Ca-  
thedral.

effigies, of whatever material they might be formed, appears to have prevailed at all periods in Germany, as well as in England; in France the effigies of white marble, sculptured during the fourteenth and fifteenth centuries, were frequently left without any such decoration. The nasal attached to the camail is here again to be noticed, the blue surcoat is powdered with golden lions, and lined with the white fur called *Kleinspalt*, which must not be confounded with the Imperial ermine. The most singular portions of the armour are the defences which are laid over the sleeves of mail, and those which supply the place of greaves. M. de Hefner describes them as formed of cuir-bouilli, formed in longitudinal bands, which are gilt, with intervening rows of gilt studs, serving probably not only as fastenings of the rivets, but also as a partial protection from a blow. Examples of armour of a similar kind are supplied by the effigy in the north aisle of the nave at Tewksbury church, and that of Sir Otho de Grandison, at Ottery St. Mary, Devon. Similar defences were used also in Italy, as shewn by sepulchral figures in the church of the Santa Croce, at Florence, (date about 1357,) which present likewise examples of the use of chains and *mammelières*, and of the nasal, above mentioned. (See Mr. Kerrich's interesting drawings preserved in the British Museum; Add. MS. 6728. f. 130.) Several sepulchral brasses also existing in England, exhibit defences formed with rows of small round plates; armour wholly formed in such a manner was in use as early as the thirteenth century, as is shewn by the figure of a knight, copied by Strutt from a MS. in the British Museum<sup>f</sup>. De Comines relates that the dukes of Berry and Charolois, in their expedition against Paris in 1465, "*chevauchèrent sur petites hacquenées à leur aise, armez de petites brigandines fort légères; pour le plus encore disoient aucuns qu'il n'y avoit que petits cloux dorez par dessus le satin, afin de moins leur peser*." In later times a defence similarly formed but of more rude description, appears to have been called a "*peny platt cote*," and a curious specimen of horse-armour, composed of round plates riveted upon leather is preserved in the Great Hall, at Warwick Castle.

<sup>f</sup> Royal MS. 2A. XXII. Strutt's *Dresses*,  
vol. ii. pl. lxvi. Shaw's *Dresses*.

<sup>g</sup> *Memoires*, liv. 1. c. vi.



**RUNEN-SPRACH-SCHATZ; ODER WORTERBUCH UEBER DIE ALTESTE SPRACH-DENKMALE SKANDINAVIENS IN BEZIEHUNG AUF ABSTAMMUNG UND BEGRIFFS-BILDUNG. VON DR. UDO WALDEMAR DIETERICH.—STOCKHOLM AND LEIPSIK. 8vo. pp. 387.—LONDON: WILLIAMS AND NOR-GATE.**

Too little attention has hitherto been paid by English antiquaries to the Runic monuments existing in this country<sup>h</sup>. We hope, however, that better times are at hand, and that the British Archæological Association may be the means of ascertaining, and this Journal the means of recording the various monuments of the kind scattered over the face of these islands.

It is with the view of exciting increased interest among our friends and correspondents throughout the country to these valuable relics of its earlier history, that we call attention to this small octavo volume, which is dedicated to the king of Sweden, and contains, in alphabetical order—that is, according to the order of the Runic alphabet—every word which occurs in the numerous inscriptions preserved by the late distinguished Swedish antiquary Liljegren, in his celebrated collection of Runic monuments, entitled *Run-Urkunder*, in which no less than two thousand inscriptions are recorded.

Although the Norse, or Scandinavian Runes, differ both in character and language from our Anglo-Saxon Runes, the two are still so closely connected, that the work before us cannot fail to furnish striking illustrations of any inscriptions existing or discoverable in these islands; more especially since the author illustrates each word by its corresponding forms in the cognate Scandinavian and Teutonic languages.

Dr. Dieterich appears, from his introduction, to be of opinion that the Runes themselves, (of which the invention is ascribed to Odin, as the invention of writing is always ascribed to some God,) existed in Scandinavia before the introduction of Christianity; but that, since no one has been able to prove the existence of a single Rune-stone which bears distinct traces of Paganism; that the Rune-stones have derived the style of their inscriptions from Christian monuments, but their upright form and position, and in some cases their application from the earlier *Bauta* stones. In short, that although the Runes are older, the Rune-stones of Scandinavia date from the conversion of Scandinavia to Christianity.

But to return to the volume before us, and to the use of which it may prove to English antiquaries, in facilitating their endeavours to interpret the Runic inscriptions of this country. These inscriptions, which are necessarily “brief as the posey of a ring,” can only be deciphered by comparison with similar monuments; but to find the same word, or form of word, it was

<sup>h</sup> Mr. Kemble's valuable article on the “Archæologia,” forms an honourable exception to this remark.

necessary, previous to the publication of this Runic Dictionary, to go through the various existing inscriptions until it presented itself. Now, however, thanks to Dr. Dieterich, every word existing in the two thousand inscriptions to which we have alluded, may instantly be referred to, an advantage which those who have endeavoured to ferret out the meaning of one of these mystic records can alone sufficiently appreciate.

Before concluding our notice of this useful volume, we must add, that the earlier sheets contain some valuable notes, by our countryman Mr. George W. Dasent, whose translations of the *Prose, or Younger Edda*, and of *Rask's Grammar of the Icelandic, or Old Norse Tongue*, have established his reputation both in Sweden and his own "Fatherland," as an accomplished philologist, and a successful investigator of the early forms of the old Scandinavian and Teutonic languages.



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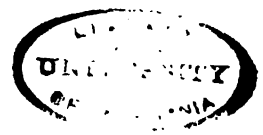
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THE

# Archaeological Journal.

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SEPTEMBER, 1845.

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THE antiquities of the county of Cornwall have been investigated and described by several writers, who have bestowed especial notice upon the numerous traces of primeval times still existing in the west ; one interesting class, however, of ancient remains has not received the careful notice which it appears to deserve. I allude to the ancient oratories of Cornwall, formerly very numerous, as shewn by the Domesday Book and various Ecclesiastical records ; even within the last century many of these primitive chapels existed, which are not to be found at the present time, but evidences may still be adduced to shew their interesting character. By diligent search I have been enabled to discover a few of these simple places of worship, and to trace the existence of others ; few, indeed, when compared with the number which once appear to have been scattered throughout Cornwall, especially in the more remote western parts of the county. Until the discovery, in 1835, of the oratory of St. Piran, after it had for centuries been buried in the sands, scarcely was any thing known concerning these venerable structures ; that discovery has thrown a new light upon the Ecclesiastical antiquities of the west, and exposed to view, as those who have visited St. Piran can scarcely hesitate to believe, a relic of the British Church founded at the earliest period of its establishment. The oratories to which I have alluded, long neglected and desecrated, are of course now found in a most dilapidated condition ; but by careful observation peculiarities of construction and arrangement may still be traced, sufficing, with the information supplied by the chapel of St. Piran, which in so remarkable a manner had been preserved from desecration and ruin, to give a clear notion of their original character. To those who are accustomed to admire the beautiful structures erected during the Norman or subsequent periods, the con-

struction of these buildings may appear very rude, and their dimensions insignificantly small; but still it is impossible to look upon them without interest on account of their antiquity, and the simple piety of those who reared these humble walls, and they are further worthy of study as supplying evidences of the customary arrangement of churches in very early times.

It should be remembered that Cornwall, according to its early history, was not exposed to the same vicissitudes as other counties of England. After the departure of the Romans, the Cornish Christians were deprived of that temporal support and protection, which had fostered the early church in the west and other parts of Britain; but, although the Cornish were free from Saxon oppression, they were not without their trial, for Druidism began to regain influence, and to overpower the true faith. At this time a deliverance was provided for them through the Irish missionaries, who came over in great numbers, and were the means of planting the Church firmly in Cornwall. For the space of three centuries, beginning from the fifth, their pious exertions on behalf of Cornwall were continued zealously; but after that time, during the eighth century, the Danes ravaged the coast of Ireland, and in a manner conquered that country. By this reverse the means and opportunities of dispersing the blessing of Gospel truth, previously employed by the Irish Christians, were curtailed, and by degrees their efforts were eventually crushed.

So effectually, however, had they laboured in Cornwall during three centuries, as above stated, that there is scarcely a parish in Cornwall which does not contain some memorial of the Irish missionaries who visited the country during that period, and almost all the Cornish churches are dedicated in honour of Irish saints. The oratories of Cornwall are precisely similar to the little "stone churches," as they are called, of Ireland, the foundation of which is attributed to the same period, and often to the same persons who erected oratories in Cornwall. These oratories, it will be found, fully confirm the early history of that county, both in their dissimilarity to any Saxon or Norman remains, and also in the similarity which, as might be expected, is found to exist between them and the earlier Christian structures in Ireland.

I will begin the description of these interesting buildings with a brief account of the oratory of St. Piran, which is the



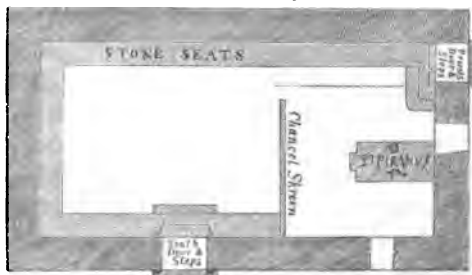
most perfect of all these ruins, having been preserved in a remarkable manner from the spoliation and desecration which has fallen on all the rest. The history and description of this ancient oratory will serve as an introduction to the whole subject.

St. Piran, or Kyeran, as he is called in Ireland, was dwelling in his native province of Ossory, at a place now named in honour of him Seir Kyeran, in King's County, where he had erected a little "ceall," or church, beside a spring, near his own dwelling. From this retired spot, although far advanced in years, he was induced to go forth as a missionary bishop to Cornwall. Early in the fifth century, he landed on the western shores, at one of the ancient Cornish harbours, now known by the name of St. Ives, from Ia, one of the Irish Christians who came over with him. St. Ia, having some influence with the governor, settled in that place, and built her church or oratory there; St. Piran travelled eastward, "an viij myles," and fixed his abode on the same northern coast, at a spot described as situated twenty miles from Pathrickstone, where St. Patrick had founded a monastery not long before, and twenty-five from Mousehole, another harbour to the south-west near Penzance. In this locality, as we learn from the legend of St. Piran, he built his cell, and near it a little oratory beside a spring, as he had previously done in his own country of Ireland. Here he lived till the infirmities of advanced age crept upon him; he died, and was buried here, and the spot has ever since that period borne his name. In the earliest records which have reached our times, this place is called Lan-piran, that is, the church of Piran. The Domesday Book preserved at Exeter informs us that, so early as the time of Edward the Confessor, about the year 1000, there was a collegiate establishment at this place, consisting of a dean and nine canons. But we must believe, that before that date the little oratory of St. Piran had been overwhelmed in the sand. Tradition had ever pointed out the exact spot where this relic of ancient days was interred, and, for centuries after, the hill of sand which covered the little sanctuary was a favourite burial-place. The many bones which were continually bleaching in the sun, exposed by the shifting of sands, must always have marked the place, of which Camden in the sixteenth century observed, "There is a little chapel here buried in the sand, dedicated to St. Piran of Ireland, who lies interred within it." The sands in this neighbourhood

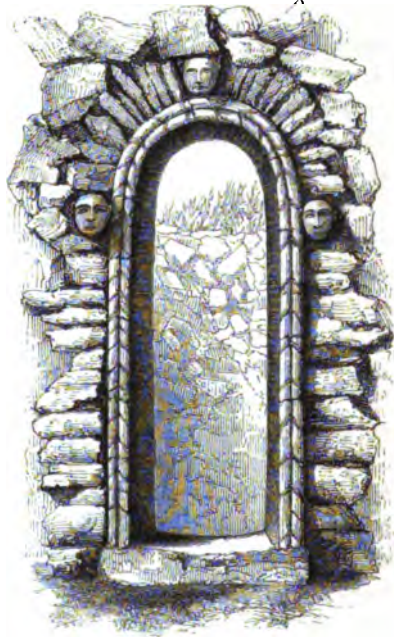
are continually moving, hills become valleys, and valleys rise and swell into lofty hills. The hill of sand which covered the lost church, and wherein the bodies of so many were buried at various times, began to shift in the last century, and after a few years the oratory which it had so long concealed became disclosed to view.

In the year 1835 the sand was removed from the ancient edifice, and once more the oratory of St. Piran stood forth in its original condition, after a lapse of many centuries. It was then in as perfect a state as when it was forsaken and left to be overwhelmed. The doorways, and the apertures in the walls, had been closed up with stone, and the roof removed, but in other respects the building appeared to have been left in its original condition. To those who had the privilege of beholding this ancient sanctuary when first rescued from the sand, it must have been striking in its general character and appearance, although differing so materially from Saxon and Norman remains in construction and proportions. Its diminutive dimensions, its rude masonry and simple ornaments, should have excited an interest which nobler specimens of art could scarcely inspire. But it has nevertheless been wantonly injured; even within three days after the discovery was announced the doorway was destroyed, and the only cut stones of the building were carried away, excepting one broken stone of the ornamental moulding of the doorway, which I found in 1840 in clearing away the sand for the purpose of rebuilding the tomb of St. Piran, and measuring and examining the remains of the structure. Its present state is ruinous, the wall on each side of the doorway with a great portion of the eastern wall have fallen down, and the sand seems again to be gathering around the despoiled relic which it had so long preserved from desecration and ruin.

Its dimensions are 29ft. in length externally, and 16½ft. in breadth; and the western gable, which is still standing, measures in height 19ft.; the side walls were about 14ft. in height. The ground-plan will shew the proportions and simple internal arrangements

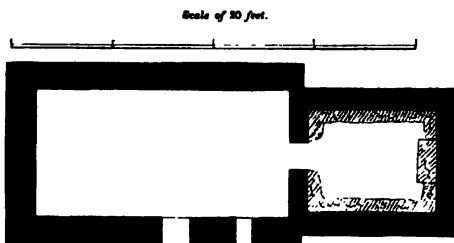


of this ancient edifice, the division of its chancel, the stone benches which extend along the walls, and the stone altar peculiar in its form and position. The altar, benches and walls within the church, were plastered with a white substance now commonly known as china clay, and the floor is composed of the same material mixed with coarse sand. From the two doorways it will be observed that three steps lead down into the church; it seems to have been a feature of British structures to have the floor lower than the ground outside the walls, a peculiarity which is also found in the domestic buildings of early times which have been discovered. Of the doorway itself, destroyed soon after the first discovery, some notion may be formed from the representation here given, copied from a sketch which was taken at that time. The carved heads and a portion of the moulding are preserved in the museum at Truro; it may deserve notice that their position presents a feature of analogy between this building and the ancient chapel at Clonmacnoise, near Seir Kieran in King's County, supposed to have been founded by St. Piran, the doorway of which was ornamented in a similar manner. The rude character of the masonry is shewn in the accompanying wood-cut,



which represents the window at the east end. Rudeness of construction, indeed, is not by itself any sufficient evidence of antiquity, but viewed in connection with other circumstances, detailed fully in an account of this oratory, already published\*, it may suffice to justify the supposition which I am inclined to adopt, that this building was founded by St. Piran in the fifth century.

From St. Piran's let us pass on to the oratory of St. Gwythian, situated in a parish named after that saint, about sixteen miles west of Perran-zabuloe, on the northern coast: this likewise was preserved under the same circumstances, namely, buried in the sands. Of the patron saint it is only known that he landed in the neighbourhood from Ireland in the middle of the fifth century, and was martyred by Tewdor, sovereign or chief of that district. The present, doubtless also the original name of this parish, is not mentioned in Domesday; a manor only is there entered, that of Conorton, from which I would infer that the church had been lost at the period when that record was compiled. The ruin is not in such good preservation as St. Piran's, because it was not so effectually buried in the sand as to be out of the reach of spoliation, and the influence of weather. The remains of the walls of this oratory are about eight feet in height in the nave, and three in the chancel. There are traces in the south wall of a loop-hole or window, a doorway in the nave, and another doorway in the north-east corner of the chancel, as at St. Piran's, and the floor is also sunken below the level of the external soil. In general character this oratory corresponds with St. Piran's, and the rude masonry is precisely similar; the ground-plan will shew the points of difference between them. It will be observed that the chancel and nave are more distinct, a narrow opening about 3 ft. 7 in. in width communicating between them. This ground-plan is not uncommon in Ireland.



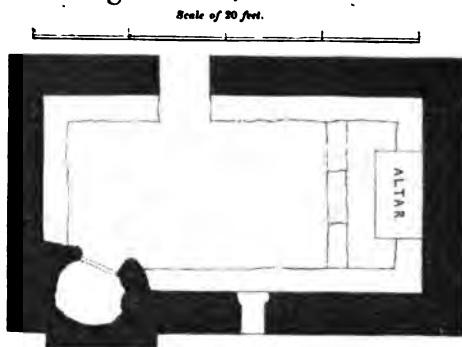
\* See Perran-zabuloe, an account of the past and present state of the oratory of

St. Piran in the sands; by the Rev. W. Haslam. London, 1844.

The nave, measured internally, is 31ft. 6in. in length, and 15ft. 5in. in breadth. The chancel measures 14ft. 4in. by 12ft. 8in. in breadth. The thickness of the walls of the nave is 3ft. 4in., and that of the chancel walls 2ft. 6in. There are no stone benches in the nave, probably the seats were of wood, but in the chancel there is a stone bench continued all around from the entrance, along the wall, meeting the altar at each side; this bench measures about 1ft. 6in. in height, and the same in width. The altar is constructed of stone, and lies north and south; it measures about 4ft. 10in. in length, and it was probably not more than 2ft. 6in. or 3ft. in width; in its present ruinous condition it is impossible to ascertain with precision the original dimensions. At present it is little more than 3ft. in height. The walls of this structure were constructed in the same rude way as those of St. Piran's, with rough stones of all shapes and sizes put together without any lime in the mortar. This interesting ruin is situated beside a spring, near a river, and adjacent to the sea shore. It had been overwhelmed in the same light calcareous sand as Perranzabuloe. It is little known, and unfrequented; the dead rest in undisturbed security beneath the rich green turf which now covers the cemetery. It was first discovered by a farmer in the neighbourhood, who employed his men to dig a pond in the vicinity of the spring, or holy well. In the course of excavation they came to many skeletons, and soon after to a portion of the eastern wall. Beneath this and under the altar, there were found eight skeletons ranged side by side, at a depth of three feet below the foundation. Below these skeletons they struck upon the ruins of another wall of rude construction, about three feet in height; beneath this again they found other skeletons, still buried in sand, at a depth of fifteen feet from the surface, here water prevented any further research.

From this let us pass on further west to the parish of Madron or Maddern, in which the town of Penzance is situated. In this and the adjoining parishes there are traditions, records, and traces of several oratories and wells. Nothing is known of St. Maddern, whose oratory or chapel, as it is commonly called, and well, we will consider next. The chapel is internally 20ft. in length, by 10ft. in width, and the wall measures 2ft. in thickness, and at present about 8 or 9ft. in height. The floor of this oratory, as well as that of

St. Piran's, is sunk below the level of the surrounding cemetery, and it has a division running across it, to mark the limits of the nave and chancel, the former of which measures 15 ft. in length, and the latter only 5 ft. The altar is of stone, and a bench of stone is built along the walls all around the interior. There is a small window in the south wall, measuring about 1 ft.



3 in. in width, the arch of which is destroyed; and opposite to this window is the doorway, in this instance placed on the north side; it measures 2 ft. 10 in. in width, and the head of this is also gone. This oratory was built near a little stream which flows under its south-western angle; here a well had been excavated which is continually fed by the clear stream as it passes onward. The well is enclosed by rude masonry, having an aperture into the nave, about 4 ft. in height, and  $2\frac{1}{2}$  in. in width: a moor-stone lintel is placed across the top to support the little roof of this well. This is the only instance I have found of a well placed within a chapel. Norden, who wrote early in the seventeenth century, says of this well that "its fame in former ages was greater for the supposed virtue of healing which St. Madderne had thereinto infused, and manie votaries made annale pylgrymages unto it, as they doe even at this day, unto the well of St. Winnifrede beyonde Chester, in Denbighshire, whereunto thousands doe yearelye make resorte: but of late St. Madderne hath denied his (or her I knowe not whether) pristine ayde; and as he is coye of his cures, so now are men coye of comynge to his conjured well, yet soom a daye resorte." Though this writer seems to despise the efficacy of these waters, the tradition of their virtues still remained amongst the Cornish: only a century ago, a writer describing the gene-



ral opinion regarding this well, says<sup>b</sup>, "To this fountain the impatient, the jealous, the fearful and the superstitious resort to learn their future destiny from the unconscious water. By dropping pins or pebbles into this fountain, by shaking the ground round the fountain, or by contriving to raise bubbles from the bottom on certain days, when the moon is at a particular stage of increase or decrease, the secrets of this well are thus extorted." This superstition continued to prevail up to the beginning of the present century, and is still spoken of with respect by some, particularly the aged<sup>c</sup>. Of all writers, Bishop Hall, sometime bishop of the diocese of these western parts, bears the most honourable testimony to the efficacy of this well. In his *Mystery of Godliness*, when speaking of the good office which angels do to God's servants, the bishop says, "Of whiche kind was that noe less then miraculous cure which at St. Madderne's well in Cornwall was wrought on a poor cripple, whereof beside the attestation of many hundreds of the neighbours, I tooke stricte and impartial examination in my last triennial visitation. I found neither art nor collusion, the cure done, the author an invisible God." The well of St. Maddern is still frequented at the parish feast, which takes place, as I believe, in the month of July.

The chapel was dismantled, in the days of Cromwell, by a Major Ceely of St. Ives, and has since that period been gradually going to ruin. It has now a picturesque appearance, overgrown as it is with ivy and moss. In the eastern wall there is an old thorn-tree, the branches of which are scarcely less gnarled and tortuous than the roots, which may be seen twisting and winding amongst the rough stones of this rude specimen of masonry. It overhangs the ancient Altar, and with long rank grass, and wild brambles, completes the picture of desertion and ruin in this little sanctuary. The Altar, like that at St. Gwythian's, was placed lengthwise north and south, and consists of a large slab of granite, about 9 in. thick, 5 ft. long, and 2 ft. 6 in. wide: it is raised upon rude masonry to

<sup>b</sup> Borlase, *Antiquities of Cornwall*.

<sup>c</sup> The custom of dropping pins appears to have been very prevalent in Cornwall during the sixteenth and seventeenth centuries. Beside a path leading to the oratory of St. Piran in the sands, there is a spot where thousands of pins may be found. It was the custom, I am told, to drop one or

two pins at this place, when a child was baptized, and this custom was even retained within the recollection of some of the older inhabitants of the parish. There are other places in this country where pins may be collected by the handful, particularly at the ancient holy wells.

the height of about 3 ft. from the original floor. On the surface of this slab, nearly in the centre, there is a cavity about a foot square, and one inch deep: there appear no crosses upon this altar-slab, nor any moulding whatever. The walls are built of pieces of granite, which is the common material of the neighbourhood, put together much in the same rude style as St. Piran's. The doorway is on the north side fronting the well, it is 2 ft. 9 in. in width, the arched head is gone, as is also that of the little window, which is immediately opposite in the south wall. This window measures about 1 ft. 3 in. in width.



In the next parish to Maddern, eastward, called Gulval, there is another holy well, to which it is customary to resort at the feast time. This well is also, or formerly was, famous for its prophetic properties. It is situated like Maddern well in a moor, called Fossis moor, in the manor of Lanesely. This name implies the existence of a British church upon the manor, and probably it stood near this well: there are a great quantity of stones lying in the immediate neighbourhood, which may once have formed a similar oratory to that at Maddern. In the inquisition of the benefices of Cornwall in the year 1294, this parish is called "Lanesely."

On the manor of Landithy, near the present church of St. Maddern, "a chapel" or oratory once stood, as also at Lanyon; both of them are now destroyed, they were in existence at the time the Domesday Book was compiled.

There are also in the Domesday register records of two other oratories in the parish of Zennor, north of St. Maddern: one of these, by the kind assistance of the Rev. I. Buller, of St. Just, I was enabled to find. It is situated on the brink of the cliff overhanging the sea, near the village of Trereen; the other seems to have stood near a village of the name of Kerrow, but I have not been able to find the precise site. The former of these chapels resembles St. Maddern's, it is about 16 ft. in length by 9 ft.: the walls are 2 ft. in thickness, and are at present about 6 or 7 ft. in height. The floor is buried in earth to the depth of 4 or 5 ft. The altar-stone is like that at Maddern, but is smaller in dimensions, being 4 ft. 6 in. in length, 2 ft.



8 in. in width, and 7 in. in thickness ; it lay at the west end of the little ruin, against the south wall, and had evidently been removed thither from its original proper place against the east wall, where traces of recent excavation were visible. There is a spring near the north-east angle of the edifice. Nothing is known of the history of these buildings, or of the saints in honour of whom they were dedicated.

There was also a "church" at a place called Tregominion, in the parish of Morvah, westward from Zennor, in ancient times, but no trace of it remains to the present time.

At St. Just, the adjacent parish, near Cape Cornwall, there is a small chapel at a spot called Parkan-chapel, that is, chapel field ; a small water-course runs near it, and the remains of a small dwelling-house appear at the west end. This chapel has evidently been rebuilt ; over the Altar is a pointed window, the tracery and mullions of which are lost, probably they were of the Decorated style. This chapel was doubtless rebuilt on the site of an ancient oratory which was there in the time of the Conqueror. The dimensions are about the same as those of the ancient structure we have been considering. A small stone cross was found in the water-course near the chapel, and it is now preserved in the parish church.

The original name of this parish was Lafrouda ; it seems probable that an early church once stood on the site now occupied by the parish church ; a vestige of some ancient fabric may be seen in a garden wall near the church ; it is a head and face rudely carved in a soft stone, corresponding precisely with the heads which once ornamented the doorway at St. Piran's. In taking down the chancel wall in order to rebuild it in the year 1838, a monumental stone was found built into the ancient masonry, bearing the following inscription—*SILVS HIC IACET*, and on the adjoining side a cross, with one of its limbs formed like a crook. This stone must be of great antiquity, and is possibly a monument of the church of Roman times.

At Sennen, the next parish, there was a church in Norman times ; the present parish church probably occupies its site ; there is a well in the church-yard. St. Sennen, or Sennanus, came over from Ireland, where he had built several churches, and where his name is still revered.

At St. Levan, the adjoining parish, which lies between the Land's End and the famous Logan Rock, there is a well and

baptistery, rudely but strongly built, which however has been destroyed, and now is overgrown with brambles. Although the building is only 9 ft. in length, and 7 ft. in width, the walls are not less than 2 ft. 9 in. thick, and are constructed of unusually large and heavy stones. The remains measure about 3 ft. in height. I could not examine the internal arrangement of this little building, which is now full of large stones, and overgrown with thorny brambles; it is literally buried in its own ruins, but there are other wells of this kind in the county which will enable us to form some opinion of the original state of St. Levan's. Like all the wells of Cornwall, their primary use was clearly for sacramental purposes, but these larger ones were doubtless resorted to with other intentions, as we have noticed in Madron and Gulval. This one was probably about 9 or 10 ft. high, with a rude arched entrance; in the interior was the usual stone bench at each of the side walls, and opposite to the entrance the little arch and basin for the water. In an ancient well, not long since discovered in the parish of Eglos Mertyn, near Truro, the basin, now broken, resembled the bowl of a font. It had a few rude circular ornaments on the outside, similar to those which appear on the oldest Cornish fonts, and which bear much resemblance in character to some existing in Anglesea, as I believe, in Wales, and Ireland. The comparison of these with specimens of Norman art, which in some cases are to be found in the same church, seems to indicate that they are of an age more remote than Norman times. St. Levan's baptistery stands in a valley opening to the sea shore; it is, as usual, beside a little stream, and higher up the valley, somewhat further from the sea, are, as I was informed, the remains of the little oratory of St. Levan. They are about 20 ft. in length, and 8 or 9 in breadth, the foundation walls alone being visible, which were described as of great thickness. Probably these ruins shewed the thickness both of the walls and the stone benches formed at their base, which together would be about 3 ft. 6 in. or 4 ft. One of the purposes of these stone benches may have been to strengthen the foundations of these little structures. The parish church of St. Levan is situated close beside the ruin in the same valley; it contains a simple Norman font, which is at present thickly coated with white-wash, and stands not in its original place but within the rails of the Altar. The church is of the Perpendicular style, as are most of the parish churches in the county; there are

remains of the rood-screen elaborately painted and gilt, as also are the bosses and other parts of the roof. The font, however, indicates the existence here of a Norman church, which in all probability was erected after the Conquest, in the place of the ancient oratory of earlier times. This, I imagine, is the history of many parish churches in Cornwall, but usually the later structure appears to have been built upon the site of the ancient one, excepting when it was desirable to make choice of a better foundation. At St. Piran, and St. Gwythian, the sand rendered it necessary to seek another spot; at Madron and Gulval, the waters of the moor, and probably the same inconvenience in this valley, occasioned the original site to be deserted; the church of St. Levan's is built on the side of a rising hill near the spot where the ancient oratory stood. The patron saint is supposed to be St. Levine, who was martyred by the Saxons whilst visiting the interior of the country. She came to Cornwall from Ireland with St. Buryan, St. Breaca, and other Christians, who founded churches in this neighbourhood. A mile eastward from this church, at the next coombe or valley opening to the sea, near Porth Kernou, may be seen the remains of another oratory, adjoining to a tenement called Trereen. It is about 18 ft. by 9 ft., situated beside a little stream, and built in the same manner as the oratories already noticed. It is now used as a pig-stye, and in the partitions I noticed a cut stone, the only fragment of the kind which I saw in these oratories; it measured about 3 ft. 6 in. square, was chamfered at one angle, and had probably been one of the jambs of the door.

From this place I passed on to the parish of St. Buryan, where, by the assistance of the good host of Boskennal, I visited the oratory of St. Dellyn, which is situated close upon the sea. This building is somewhat larger than the other oratories, measuring about 37 ft. by 16; it is built beside a stream, and lies, as do all the ruins I have visited, east and west.

It was impossible to examine this oratory, encumbered as it is with rubbish and brambles, and converted into a cow-house. The present occupier of the tenement, however, informed me, that his father used to say there was a stone table at the "higher end," on which some people had told him the minister in ancient times used to stand to preach, and also

that there was a stone step along the wall "inside the house." These appear to have been remains of the Altar and benches. The land around this oratory is now the garden of the tenement: no bodies were reported to have been found, but graves, formed with stones set up on their edges, according to the British manner of burial, had frequently been discovered. Immediately around the walls had been found slates two inches thick, which doubtless had served as the covering of the roof, similar to the stones with which the Irish churches are roofed.

It is probable that ere long no trace of St. Dellyn's chapel may remain, for being no longer serviceable to the tenant, he informed me that the proprietor had given him permission to "put the old stones over the cliff."

Near this spot formerly stood another "Chapel," called St. Loye, probably of the saint of that name mentioned by Chaucer, *Canterbury Tales*<sup>d</sup>. The site on which it stood is very stony, and large trees now grow upon it, so that it appears to have been long since destroyed; a little arched wall may still be seen close to the site. Nothing is known of St. Dellyn or St. Loye, or their connexion with this neighbourhood. St. Buriana, now called Buryan, who gave her name to the parish in which these remains are situated, came over in the seventh century from Ireland, and "built a chyrch near by where she sumtyme lyved." She was buried in her church, which was still standing in the year 939, when Athelstan came to these parts. He had conquered his way thus far, even to the Land's End, and vowed to rebuild this little church, if he were permitted to return in safety from the conquest of the Scilly Islands, which are visible from the church-yard. Having returned in safety he built and endowed a church here, and it is a royal peculiar to this day. No traces, however, remain of the Saxon times. The present building is in the Perpendicular style of architecture, and is one of the best proportioned churches in the county.

The foregoing remarks may serve to call attention to the neglected ancient oratories and vestiges of the early Christians

<sup>d</sup> Hire gretest othe was but by Seint Eloy, l. 120. On which Tyrwhitt remarks, "St. Eloy] In Latin, *Sanctus Eligius*. I have no authority but that of Ed. Urr for printing this saint's name at length. In all the MSS. which I have seen it is abbreviated

St. Loy, both in this place and in ver. 7146. The metre will be safe if othe be pronounced as a dissyllable." For the life of this saint see Zedler, *Grosses Universal Lexicon*, *S. Eligius*.

of Cornwall; they may, it is hoped, induce other enquirers to communicate notices of similar traces either in the west, or other remote parts of the British Isles, and especially in Ireland. The zealous efforts of the missionaries of that country, at a period when the light of Christianity was almost extinguished by the barbarous invaders who overran other parts of England, appear to have been instrumental in preserving the more secluded and tranquil regions of the west from paganism and infidelity. This consideration may cause the simple and rude remains, which have been enumerated, to be regarded with interest and veneration.

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#### OBSERVATIONS ON THE CRYPT OF HEXHAM CHURCH, NORTHUMBERLAND.

THE ancient crypt on the west side of the abbey church of Hexham, beneath the ground once occupied by the nave, was discovered in the year 1726, in digging the foundation for a buttress to support the west end of the church; and since that period it has been appropriated as a burial-place for the successive Lecturers of Hexham. At the period of its discovery it was examined by Stukely and Gale, who made known two Roman inscriptions contained in it: one built into the wall, and another into the roof of the north passage leading to the body of the crypt. It was, subsequently, explored by Horsley, who detected the fragment of a third inscribed stone in the arch of one of the doorways. These inscriptions are engraved in the "*Britannia Romana*," plates 35, 36, figs. cviii., cix., cx.

In the year 1775 this crypt was again examined by the eccentric Hutchinson, who gave a meagre description of it in his "*View of Northumberland*;" he recopied the inscriptions, and fancied he had detected some errors in Horsley's transcripts of them; but it is needless to enter into this part of the subject, further than to observe that a recent copy of one of these stones proves that Horsley was correct in his reading.

Together with the inscriptions, fragments of apparently Roman mouldings were found embedded in the walls, and their presence led Horsley to suppose that Hexham had been a Roman station<sup>b</sup>. He thought it improbable that with quarries at hand the builders of the church would have brought stones either from Corbridge, the supposed CORSTOPTUM of Antonine's Itinerary, or from the Roman wall; and therefore conjectured it to have been the EPIACUM of Ptolemy<sup>c</sup>; although Ebchester, in the adjoining county of Durham, is now considered to represent the station so designated. But however this may have been Horsley's inference, drawn from the existence of quarries in the vicinity of Hexham, it is not entitled to much weight, as the county of Northumberland affords numerous instances of Roman remains having been used in building, in places where abundance of stone was to be had nearer than the spots from whence such relics must, unquestionably, have been procured. With these remarks we may take leave of the Roman antiquities of Hexham. The engravings 1, 2, and 3, are copies of fragments of mouldings extensively



1



2



3

used in the walls of the crypt. No. 1. is certainly Roman; and though some doubt may be entertained respecting the other two, we are inclined to consider them relics of that debased style of art, which marked the works of the Roman legionaries in Britain.

None of the antiquaries referred to bestowed much attention

*Britannia Romana*, pp. 250, 369.

<sup>c</sup> *Ibid.*, p. 369.

on the crypt itself, which remained unnoticed from the time of Hutchinson until the month of June in the present year, when Mr. Fairless of Hexham, having an opportunity of examining it, drew the accompanying plan from correct measurement, and obligingly communicated it to the Central Committee of the Institute.

The history of the church of St. Andrew in Hexham presents almost as many vicissitudes as the life of Wilfrid, archbishop of York, who founded it about the year 673, and subsequently became the first bishop of Hexham. The building of Wilfrid was continued or improved by Acca, his successor in the see, c. 709, and a glowing description of the early edifice is given by Richard, prior of Hexham, whose testimony of its grandeur is not to be lightly regarded; for although he wrote at the distance of nearly three centuries from the period of its destruction by the Danes, in 875, there can be little doubt his relation was founded both on written authorities and respectable tradition, to say nothing of relics of the pristine church still existing in his time, which confirmed the story of its ancient magnificence. The church and monastery continued in ruins from the time of the Danish spoliation until about 1113, when it was restored by the second Thomas, archbishop of York, and given to a body of Austin canons, whose successors held it at the dissolution. The nave of the new foundation was destroyed by the Scots in 1296, and has not since been rebuilt. We may believe that the edifice, as it now exists, is chiefly the work of Thomas. There are additions of a later date, not the least remarkable being a modern doorway, for which the church is indebted to the liberality of the Mercers' Company, who are patrons of the Lectureship, founded in the 17th century by a member of their corporation.

Without advancing a positive opinion on the subject, it may be observed that it is more than probable this curious crypt is the identical subterranean oratory constructed by Wilfrid<sup>d</sup>; a crypt, of which it would be desirable to have a plan, exists in a similar position, viz., beneath the nave, in Ripon cathedral<sup>e</sup>, originally one of Wilfrid's foundations, and a comparison of the arrangement and construction of

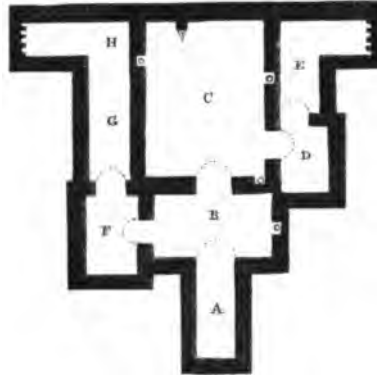
<sup>d</sup> "Igitur profunditatem ipsius ecclesie cryptis et oratoriis subterraneis, et viarum anfractibus, inferius cum magna industria

fundavit." Ricardus Hagustald., apud Twysden, 290.

<sup>e</sup> History of Ripon, 12<sup>o</sup>. 1801, p. 122.

these buildings would materially assist in determining the question of their antiquity.

T. H. TURNER.



#### REFERENCES TO THE PLAN.

A. Present entrance, a square pit 7 ft. long by 2 ft. 7 in. broad, and about 18 ft. deep to the bottom level of the crypt.

B. An arched chamber, 9 ft. 2 in. by 5 ft. 7 in., height to top of roof 9 ft., recess in the wall, cavity at the bottom.

C. An arched chamber, 13 ft. 4 in. by 8 ft., same height as B, three square recesses in side walls, with a cavity in the bottom stone, (perhaps for holy water,) and a funnel-shaped hollow above; a stone bracket at the east end, as shewn in plan.

D. A small chamber, (pointed triangular roof, formed with large flat stones,) 5 ft. 4 in. by 3 ft. 6 in.; height to apex of roof 8 ft.

E. A passage, 2 ft. 6 in. broad, length to angle 8 ft. 6 in., elbow 4 ft., flat roof covered with large stones.

F. A small chamber, 6 ft. by 3 ft. 6 in., with a pointed triangular roof, same as D.

G. A passage, 2 ft. 6 in. broad, 6 ft. 6 in. high, length to angle 13 ft. 6 in., elbow to north 4 ft., walled up with dry stones.

H. A Roman inscribed slab, forms the cover to this angle of the passage.

The dotted half circles, at the openings, from one chamber to another, are arched doorways about 6 ft. 3 in. in height.



## SEPULCHRAL BRASSES.

NOTICE OF INTERESTING MEMORIALS IN NORFOLK AND OTHER COUNTIES.

BY THE REV. WILLIAM DRAKE, M.A.

THE Eastern counties contain more numerous examples of sepulchral brasses than any other district of the kingdom, and this fact has often been quoted to warrant the opinion that they were of foreign manufacture, and imported from Germany or Flanders in readiness to be laid down. There are, however, many objections to be urged against this conclusion, and the fact itself may be more satisfactorily explained if it be considered that these memorials were only within the reach of the wealthy, and that the Eastern counties were, in the days when sepulchral brasses were in fashion, the scene of manufacturing wealth and activity: Ipswich, Norwich, Lynn, and Lincoln were great and important cities, when Birmingham and Liverpool were as yet country villages. In Norfolk, especially, the effigies of civilians abound, and Norwich with its numerous churches even now (sadly reduced as the number is) exhibits a collection of sepulchral brasses which attests the wealth of its ancient merchants and the splendour of their civic dress. Many of these have been made known in Cotman's elaborate work on the Sepulchral Brasses of Norfolk, but unhappily, as it would seem, in more than one case only with the effect of inviting the cupidity of the spoiler, since many which Cotman engraved, so lately as 1815, have now disappeared<sup>a</sup>. Among others we may mention two from St. Stephen's, of great interest, figured in plates 17 and 104, and the curious figure of Faith, bearing the brazen bed, from the brass of Galfridus Langley, in the church of St. Lawrence, plate 97. To these may be added the effigy of John Clarke, stolen from St. Andrew's in the memory of the present incumbent, and brasses formerly to be seen in the churches of St. Edmund and St. Mary, now no longer to be found. It is to be hoped that the newly-awakened interest in regard to these ancient relics will reach "the most Catholic

<sup>a</sup> Cotman has given an etching of the fine figure of Robert Attelath, mayor of Lynn, 1370, formerly to be seen in the church of St. Margaret, in that town. Stothard relates that previously to his visit to Lynn in 1813, it had been disposed of

by the churchwardens to a person who sold it for five shillings. *Memoirs*, p. 93. An inscription of this brass is preserved in the collection formed by Sir John Cullum, now to be seen in the print room at the British Museum.

city" in England, and prevent any further additions to this disgraceful list of sacrilegious robbery.

It is a very common error with ignorant persons to ascribe most of the mischiefs from which churches have suffered in the defacement of monuments, or the abstraction of brasses, to the period of the Great Rebellion. Scarce a parish clerk is to be found, who, in pointing out some mutilated figure or some slab robbed of its effigy, does not lay the blame on Cromwell's soldiers. The puritan faction, who overthrew for a time altar and throne, have sins enough to answer for without the addition of those which belong to a later period, nor is it just that the neglect of the sacred memorials of the dead, which has marked an age even now not passed away, should be lost sight of in a general reference of all offences against the sanctity of God's house, to an earlier generation of unholy spoilers.

These reflections are very forcibly confirmed by the present state of the little chapel of St. Andrew at Frenze, near Diss, in Norfolk, which was long the burial place, and still retains many interesting memorials, of the knightly family of Blenerhaysett, so named from Blenerseta, in Cumberland, where the elder branch long resided. To the secluded situation and unpretending simplicity of the church at Frenze the old historian of the county ascribed the safety of those effigies which it contained, while more stately edifices in the neighbourhood had been unsparingly stripped and plundered. The publicity given to its treasures by Cotman's book has been the signal for commencing the work of spoliation, and the effigy of Sir Thomas Blenerhaysett, represented as clad in an armorial tabard, has disappeared<sup>b</sup>. Of those which remain the following is a brief account. On entering the south door of the church, the first slab bears a female effigy, exhibiting the pedimental head-dress of the sixteenth century; the sleeves have furred cuffs, and round the waist is a rich girdle, from which hangs a chain and pendant, of goldsmith's work<sup>c</sup>. The legend, in old English letters, runs thus:—

pray for the soule of Jane Blen'haysett wedow late wyfe unto John Blen'haysett  
esquier whiche Jane departed oute of this p'sent lyf y<sup>e</sup> VE day of October  
the yere of our lord god M<sup>c</sup>XXE on whose soule Jhu haue mercy. Amen.

<sup>b</sup> Cotman, Pl. lxiii. A beautifully illuminated plate, representing this interesting figure, is given as the frontispiece of the new edition of Cotman's Brasses, London,

H. Bohn, 1839.

<sup>c</sup> Blomef. Norf., vol. i. p. 142. Cotman, Appendix, Pl. v.

Opposite to the door, on the northern side of the nave, and near the font, is a small brass figure in a shroud with the hands raised in prayer. It has not been given by Cotman. The legend is as follows :—

Pray for ye soule of your charite  
of Thomas Robson to ye tynprie.

Going eastward, we find, towards the centre of the chapel, a large stone with a brass, in very good preservation, of a female clad in a long mantle, with a veil and barbe, in a religious dress; she had devoted herself, after the decease of her husband, to the service of God. Her name is recorded in the following legend :—

Hic jacet tumulata dn'a Johanna Braham vidua ac deo dicata  
olim uxor Johis Braham Armigeri que obiit xii<sup>to</sup> die Novebris  
A<sup>o</sup> dni mill'mo CCCC<sup>to</sup> LXX<sup>o</sup> ejus a'te p'picietur deus. Amen.

Below this legend are three coats of arms<sup>d</sup>. The next slab in the pavement is the old altar-stone, marked with five crosses. Still eastward, and in front of the communion-table, is the effigy of a knight in armour, having a skirt of chain mail under plate armour with taces, and tuilles; the hands are raised in prayer, the sword is suspended by a baldric, and hangs down straight in front of the figure. The legend is in old English character :—

Hic jacet ben'abilis vir Joh'es Blen'hayset Armig' q' obiit vicesimo vij<sup>o</sup> die me's  
noveb' A<sup>o</sup> dni M<sup>o</sup>CC<sup>o</sup>XX<sup>o</sup> ej' a'te p'picietur de'.

There was a shield in each corner of this stone, but two are lost, and the other two nearly obliterated<sup>e</sup>. In the north-eastern corner of the chancel is another knightly effigy, with legend and four shields in better preservation. The hair in this figure is not flowing, but erect; the armour is of plate; the right arm covered by a succession of plates to give greater freedom to its movements; on the right side hangs a dagger, on the left a sword suspended by a baldric, buckled in front. At the feet is a lion couchant, regardant<sup>f</sup>. The legend runs thus :—

Hic jacet venerabilis vir Radulphus Blen'haysett armiger qui obiit XVII<sup>o</sup> die  
mensis Nobembris A<sup>o</sup> dni M<sup>o</sup>CCCC<sup>o</sup> LXX<sup>o</sup> Ej' a'te p'picietur deus. Amen.

<sup>d</sup> Blomef. Norf., vol. i. p. 145. Cotman, Pl. liii.

<sup>e</sup> Cotman, Pl. l.

<sup>f</sup> Cotman has given no representation of this figure, which bears much resemblance to those of Sir Miles Stapleton, 1466, at

Ingham, and Sir John Curzon, 1471, at Belaugh. An etching of it was executed by Mrs. Hayles, from a drawing by the late Rev. Thomas Kerrich, Librarian of the University of Cambridge.

Between the two knights is a large stone with heraldic bearings, and the following legend in small Roman character :—

MARIE FILIE ET HEREDI UNICE GEORGII BLENERHAISET ARMIGERI  
FILII PRIMOGENITI THOMÆ BLENERHAISET MILITIS INAURATI NUPTÆ PRIMO  
THOMÆ CULPEPER ARMIGERO QUI HIC : POSTEA FRANCISCO BACON ARMI-  
GERO QUI PETISTRIS IN COMITAT: SUFF: TUMULATUR SINE P'LE DE-  
FUNCTE XVII SEPTEMB 1587, ÆTATIS SUÆ 70.

VIDUÆ PLÆ CASTÆ HOSPITALI BENIGNÆ

JOHANNES CORNWALLIS ET JOANNES BLENERHAISET

MEMORIE ET AMORIS ERGO POSUERUNT.

There are some brass plates of the Blenerhaisets on the east wall. Just below these, and partly under the communion-table, is a large stone, from which a small male figure has been removed. A female figure remains, but it is imperfect and loose. It has the pedimental head-dress, the head resting on a square cushion: the dress is long-waisted, the sleeves are tight, terminating in cuffs which cover the hand; a rich girdle which passes just over the hips supports an aulmonière and a rosary. The legend is as follows :—

Beare under lyeth George Duke Esquyre  
who maried Anne the daughter of Syr thom<sup>s</sup>  
Blenerhaysset knyght the wyche George  
dyed the xix daye of July In the yere  
Of oure lordes god A. M. CCC. CCLII  
whose Soule God pardon. Amen.

Anne Duke subsequently married Peter Rede, Esq.; she survived him nine years, and was buried in St. Margaret's church, Norwich, where her effigy appears on an altar-tomb on the north side of the chancel with the following legends :—

Here under lieth buried y<sup>e</sup> body of Anne Rede y<sup>e</sup> Daughter of S<sup>r</sup> Thomas Blener-  
haysset Knyght and first y<sup>e</sup> wyfe of George Duke late of Wrampton Esquyre & the  
after y<sup>e</sup> wyfe of Peter Rede of Gypyngham Esquyre y<sup>e</sup> wch Anne Departed y<sup>e</sup> lyfe  
ye xvj day of Aprill in yere from Christes incarnation 1577.

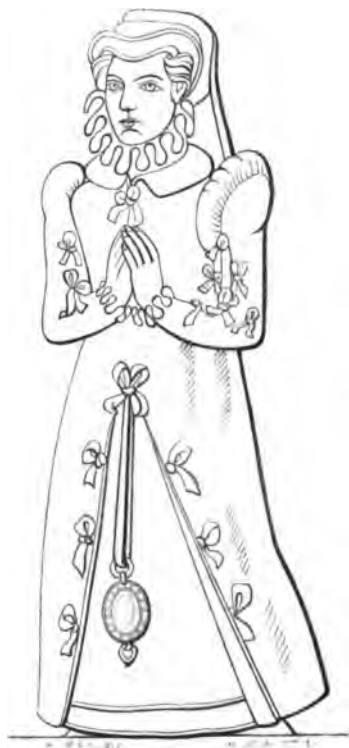
She is represented, not as a widow, but with the French hood; a small ruff appears round her neck, and little frilled wrist-bands under her sleeves, which fit closely to the arms, and are tied with a number of small bows of riband: they are also padded and high-shouldered, according to an ungraceful fashion of the times of Elizabeth; and in front, as if appended to her girdle, appears an oval ornament of rather

<sup>s</sup> Blomef. Norf., vol. iv. p. 492. Cotman, Pl. lxxx. p. 42.

disproportionate size, which was either one of those portable mirrors, termed Venice steel glasses, or a box of goldsmith's work, intended to contain a pomander, or other perfumes.



No. 1. Anne Rede.



No. 2. Anne Rede.

The difference in costume caused by a lapse of twenty-six years between the first and second effigy, is very remarkable, and is a proof how closely the artist in such case followed the fashion of the period at which the brass was executed. Perhaps this is the only instance in which the same person has been twice represented by this sort of monument, in different churches and at different periods. We have much reason to regret that the figure of George Duke is lost, because that of Peter Rede is still preserved, and without it the completeness of the group is destroyed. Peter Rede is represented in armour of the fifteenth century, with a visord salade, and the following legend is in Roman character :—

HERE UNDER LYETHE Y<sup>e</sup> CORPS OF PETER REDE ESQUIER WHO HATH WORTHELY SERVED NOT ONLY HYS PRYNCE AND CVNTREY BVT ALLSO THE EMPEROR CHARLES THE 5 BOTHE AT THE CONQVESTE OF BARBARIA AND AT THE SIEGE OF TVNIS AS ALSO IN OTHER PLACES WHO HAD GIVEN HYM BY THE SAYD EMPEROVR FOR HYS VALIAVNT DEDES THE ORDER OF BARBARIA WHO DYED THE 29 OF DECEMBER IN THE YEAR OF OVRE LORD GOD 1568.

This brass is in the north chancel-aisle of St. Peter's Mancroft in Norwich<sup>h</sup>. It is an instance of a practice which seems to have been not uncommon in the later days of the use of monumental brasses, when a new legend was united to an old effigy, probably with the view of saving expense. The effigy of Peter Rede is in armour, of the fashion of 1480, much resembling that of Ralf Blenerhayset, but his death did not take place till 1568, so that we can only account for the discrepancy by supposing that a new legend was attached to an old figure. Other instances of this occur at Laughton, near Gainsborough, where the date of the figure and canopy is about 1400, but that of the legend 1543; and at Howden, in Yorkshire, where the real date of the effigy attributed to Peter Dolman appears to be about the year 1500, but the legend is dated 1691. This legend is engraved on a portion of an older brass, and is an instance of what Mr. Way has styled palimpsest brasses<sup>1</sup>.

In addition to these observations relating to sepulchral brasses in Norfolk, I must mention an example which has lately come under my notice; it seems indeed to be unique. It is a small effigy of a civilian, by his side is a sort of crutch or walking-stick; the legend refers to this:

Pray for the soule of Wyllm Palmer wth y<sup>e</sup> stylt,  
whyche Decesid on holy Rode Day in y<sup>e</sup> pere of our lord  
God M. CCCCCCXX<sup>o</sup> on whose soule Ehu have mercy.

I do not remember any similar commemoration of a bodily infirmity, such as William Palmer's lameness, in monumental brasses. The situation of this brass in the church of Ingoldmells, on the eastern coast of Lincolnshire, has prevented its being earlier noticed.

W. D.

<sup>h</sup> Blomef. Norf., vol. iv. p. 200. Cotman, Pl. lxxvii. p. 41. There was formerly an escutcheon at each corner of the slab, displaying the bearings of Rede, with the honourable augmentation conferred by the emperor; a canton sinister parted per pale, on the first part two ragged staves in saltire; on the second a man holding a ca-

duceus in his right hand, pointed downwards; on his sinister side, a sword in pale, with the point downwards, piercing a Moor's head.

<sup>1</sup> Notice of the memorial of Thomas Totyngton, abbot of Bury, now existing in Hedgerley church, Bucks. Archæol., vol. xxx. p. 121.

The architectural and monumental antiquities of many parts of England still remain almost unknown: the counties of Lincoln and Huntingdon especially appear to have been overlooked; few notices of the interesting remains preserved in the parish churches of those and other districts of our island have hitherto been published. A favourable occasion presents itself through the assistance of the numerous correspondents of the Archæological Institute, to form collections which might supply a complete index of monumental effigies, sepulchral brasses, paintings, painted glass, and examples of sculpture in wood or stone, existing in the churches of each county of England. Such a compilation would be highly serviceable to the student of ancient art and costume; to the herald or the genealogist. As a contribution towards an index of this nature, the subjoined enumeration of sepulchral brasses and incised slabs, which exist in Warwickshire, is offered to the readers of the Archæological Journal.

Warwick. St. Mary's. Thomas Beauchamp, earl of Warwick, and his wife, Margaret Ferrers. Representations are given in Dugdale's Hist. Warw., Gough's Sep. Mon., and Waller's Sep. Brasses. A.D. 1401.

Merevale Abbey Church. Chancel. Fine brasses of a knight and lady, probably Robert, lord Ferrers of Chartley, and his wife Margaret. Dugdale has given only the inscription, which is now lost. By the inventory taken at the dissolution there appear to have been here six grave-stones with brasses, valued at five shillings. Dugd. Mon. Ang. new edit. V. 484. The figures measure in length 5 ft. 8 in., and are now placed north and south, on the step before the altar-table. A.D. 1407.

Baginton. Sir William Bagot, the favourite of Richard II., and his wife Margaret. Dugdale gives representations of these interesting figures in their perfect state. A.D. 1407.

Wixford. Thomas de Crewe (ob. 1418) and his wife Juliana, (ob. 1411.) Their memorial, highly interesting on account of its fine design and preservation, consists of a large table-monument in the chantry of St. Milburga, founded by Thomas de Crewe on the south side of the nave. A representation of the brasses has been published by the Cambridge Camden Society. A.D. 1411.

Wellesbourne Hastang. Chancel. Sir Thomas le Straunge, lord treasurer of Ireland, and as entitled in the inscription given by Dugdale, constable of Henry V. in that island. A.D. 1426.

Hampton in Arden. Richard Brokes, bailiff of Hampton. (Dugd.; Gent. Mag. 1795, p. 988.) Date about A.D. 1430.

Wroxhall. In the church adjoining to the residence of the Wren family a brass has been placed, formerly to be seen in the church of Brailes, and

afterwards in the possession of the late William Hamper, Esq., at the sale of whose collections it was purchased. Date about A.D. 1430.

Middleton. Chancel. Sir Richard Bingham, justice of the King's Bench, and his wife, Margaret Frevill. He is represented in judicial robes.

A.D. 1476.

Charlecote. Edmund, son of Thomas Wykeham. Date about A.D. 1480?

John Marskre, "quondam capellanus istius ecclesie." Not mentioned by Dugdale.

Coleshill. Chancel. William Abelle, vicar. A.D. 1500.

Alice Clifton. A.D. 1506.

Compton Verney. Anne Odyngsale, daughter of Richard Verney.

A.D. 1523.

Richard Verney, and his wife Anne. A.D. 1526.

Whitnash. Richard Bennet, vicar. Small figures of a man in a secular habit, and his wife, which lay in the chancel detached from the matrices, have been carefully affixed to the wall. They represent, possibly, Benedict Medley (ob. 1503) and his wife. Dugd. A.D. 1531.

Aston. Thomas Holte, Esq., justice of North Wales. A.D. 1545.

Coleshill. "Syr" John Fenton, vicar, and official of Coventry. A.D. 1566.

Haseley. Clement Throckmorton, Esq., and his wife Catherine. Altar-tomb on south side of the chancel. A.D. 1573.

Warwick. St. Mary's. Thomas Oken, and his wife Joan. A.D. 1573.

Compton Verney. George Verney, Esq., and his wife Jane, daughter of William Lucy, Esq., of Charlecote. A.D. 1574.

Coventry. St. Michael's. Maria Hinton. A.D. 1594.

Ann Sewel. A.D. 1609.

Tanworth. Margaret Archer. Dugd. A.D. 1614.

Mereden. Elizabeth Rotton.

At Whatcote, portion of a figure of a priest remains, the head is lost. Some brasses were to be seen in the church of Ryton upon Dunsmoor, detached from the matrices. At Walton on Trent there is a small figure of a priest. Numerous sepulchral brasses formerly existing in Warwickshire have been described, and representations of them preserved, in Dugdale's History.

The following incised slabs may deserve notice.

Newbold on Avon. Geoffrey Allesley, and his wife Alianore. A.D. 1401.

Thomas Boughton, and his wife Elizabeth Allesley. Date about

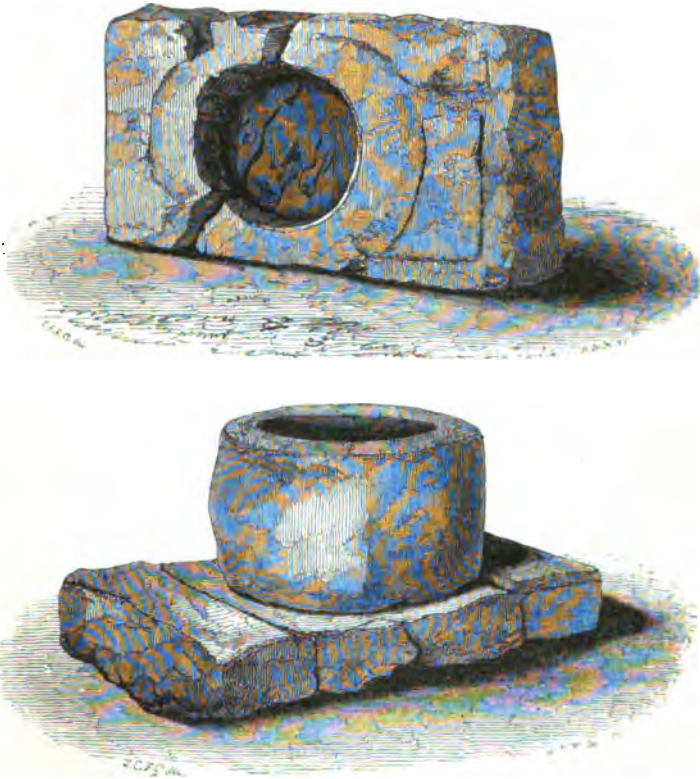
A.D. 1450.

Coleshill. Reginolde Digby, his wife and children. A.D. 1549.

Similar incised memorials, with figures of the persons commemorated, designed in outline upon flat slabs, exist at Ipsley, Withybrook, Whichford, and in other churches in Warwickshire.



NOTICE OF AN ANGLO-ROMAN SARCOPHAGUS,  
DISCOVERED IN HERTFORDSHIRE.



Anglo-Roman Sarcophagus

THE singular sarcophagus, of which a representation is here given, was found near Harpenden, in Hertfordshire; the precise circumstances of the discovery have not been recorded. It was presented to the British Museum in 1844, by C. W. Packe, Esq., M.P. for Northamptonshire, together with the vases which had been discovered in it\*. The sarcophagus consists of a central body or chest, not perfectly cylindrical, covered by a massive rectangular lid, which had been broken

\* The glass and red Roman vases were exhibited in March, 1831, before the So-

ciety of Antiquaries. *Archæologia*, vol. xxiv. p. 349.

asunder to discover the contents, and placed upon a base, similar in general form to the covering; the ends of this base are raised or recurved upwards. The material of which the sarcophagus is composed is a rough gritty calcareous stone. The following are its dimensions:—*Cover*. Length, 5 ft. 3 in.; breadth, 3 ft.; thickness, 11 in.; diameter of hole in centre, 2 ft.; depth of ditto, 6 in. *Chest*. Diameter, 2 ft. 10 in.; height, 2 ft.; internal ditto, 1 ft. 6 in. Consequently the bottom is six inches thick, but the middle is very much thinner, and in the centre of the bottom there is a hole. *Base*. Length, 5 ft. 3 in.; breadth, 3 ft.; thickness, 1 ft.; thickness of central part, 10½ in.; breadth of side, raised part, 1 ft. 10 in.

This form of chest, *arca* or *loculus*, is rather uncommon, although well adapted for single interments; when the remains of two or more members of a family were placed in the same tomb, it was generally made of a rectangular shape, with a long elliptical trough, the ends of which well fitted the vases containing the ashes of the deceased: in these sarcophagi the vases were usually formed of glass. Such is the shape of the coffins discovered by the Rev. P. Rashleigh<sup>b</sup> at Southfleet, in Kent, in 1821, and of that published by M. Caumont<sup>c</sup>.

In the British Museum are cylindrical vases of lead, with circular covers, and enclosing bones, and small vases, found in excavations made in the island of Delos. These are evidently of the Roman period. Such forms were familiar to the Roman writers. Arrian<sup>d</sup> mentions the *πέλος*, or bin, in which the body of Cyrus was deposited, which Curtius translates by *dolium*, or cask<sup>e</sup>; and Phlegon of Tralles, the freedman of Hadrian, gives an account of the discovery of the head of the hero Idas, in a *πίθος*, or cask of stone<sup>f</sup>. A leaden vase, apparently Roman, with a short cylindrical neck and cover, and body of cylindrical shape, found in Fenchurch-street in 1833, is in the collection of the British Museum.

In the excavations undertaken by Mr. Rashleigh in the Sole field at Southfleet, he discovered two stone coffins, one formed of separate *pieces* clamped together, the other of a single

<sup>b</sup> See note g.

<sup>c</sup> Cours d'Archæol., tom. ii. c. viii. p. 257. Pl. xxix. Nos. 14, 15.

<sup>d</sup> Exp. Alex. vii. 29.

<sup>e</sup> X. c. 32: not *solium*, as erroneously

and uncritically given by Gough, Sep. Mon. Introd. xxv. xxvi.; and Carter in Archæol., vol. xii. p. 108—111.

<sup>f</sup> Opuscula, 8vo. Halæ, 1775. c. xi. p. 82.

stone hollowed out. The latter was found 3 feet under the surface, and contained two glass vases, one with handles; between them lay a pair of leather shoes, ornamented with a cut hexagonal pattern, and gold wire, apparently of Byzantine workmanship. Round it were found traces of red Roman ware, and portions of a wooden box<sup>a</sup>. These discoveries were made close to the Watling-street Road, at the station, conjectured to be Vagniacæ.

In October, 1794, a square cist was found at Ashby Puero-rum, Lincolnshire, of which an account was communicated to the Society of Antiquaries by Sir Joseph Banks<sup>b</sup>. The lid lay three feet below the surface; it fitted the sides neatly, and projected slightly over their edges. This cist was formed of the freestone which is found in abundance on Lincoln heath: it was squared and dressed with much care and precision; and measured externally 16 in. square, and 8½ in. high; the cavity within measured 12 in. every way. It contained an elegant vase of strong greenish-coloured glass, well manufactured: its dimensions were, height, 7 in.; diameter of the widest part, 7 in.; diameter of the mouth, 4 in. This vessel was nearly filled with fragments of burned bones, and amongst them were portions of a small unguent vase of very thin glass. No highway is known to have passed near the spot; the nearest Roman station is Horncastle, (Banovallum, according to Stukeley,) about five miles distant.



A coffin of rectangular shape, with a skeleton, and three glass vessels, of different shapes, standing in it, was also found near St. Alban's<sup>c</sup>; and another with red Roman ware, and a skeleton, was found in a crypt at York. In 1765 a glass vase, similar to the one found at Harpenden, but without any handle, was discovered at King's Mead, about half a mile from Cirencester, wrapped in lead, and deposited in a stone hollowed out to receive it<sup>d</sup>.

The Harpenden cist contained five vases; in the centre was placed a præfericulum, formed of pale green-coloured glass, and of a shape not peculiarly adapted to the purpose of inter-

<sup>a</sup> Archæol., vol. xiv. Pl. xxxviii. figs. 1, 2, and Pl. xxxix. p. 222, Pl. vii. p. 37. viii. fig. 1.

<sup>b</sup> Archæologia, vol. xii. p. 96. Pl. x.

<sup>c</sup> Archæol., vol. xvii. p. 336.

<sup>d</sup> Ibid., xvi. p. 340.

<sup>e</sup> Lysons in Arch., vol. x. p. 131, Pl. ix. fig. 1.

ment<sup>1</sup>, but resembling such as have been found in Pompeii amongst objects of domestic luxury used by the wealthier Romans. The dimensions of this vase are as follows: breadth of side, 7 in.; height to neck, 11 in.; whole height, 1 ft. 2 $\frac{3}{4}$  in.; breadth of neck, 3 $\frac{1}{2}$  in.; breadth of top, 5 $\frac{1}{2}$  in. It is probable that the wine in which the ashes were usually soaked after the extinction of the pyre, was poured from this vase, and that it was then appropriated as a receptacle for the burnt bones.



With this vase, now deposited in the British Museum, were found four small and rather shallow pateræ of the red glazed Roman ware: they were disposed round the glass præfericulum, and were all stamped at the bottom with the potters' names. On two of them may be read indistinctly ENII AM, and . . . ENITA · M., which may be explained as GENITALIS MANU, denoting the fabric of the potter Genitalis, whose ware is not of uncommon occurrence in the excavations made in the city of London. The other two bear the stamps BVI.VRBI, or BVITVRBI, the fabric of Buiturbus, perhaps a barbaric mode of writing Viterbus; at all events a Celto-Roman name, finding its analogies in Buolminus, Boadicea, and Boduocus. These wares were not improbably the produce of the Celto-Roman furnaces of Britannia Prima. Dimensions of the pateræ of Roman ware: diameter at top, 4 in.; ditto at base, 2 in.; height, 2 in.



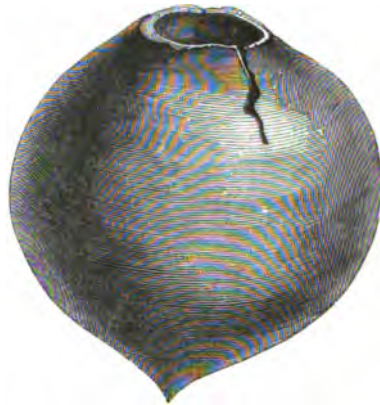
The use of glass had probably penetrated at an early period into Britain, although one of the remotest corners of the Roman world, for amongst the tumuli opened on the borders of Cambridgeshire and Essex, called the Bartlow Hills, in one instance was found a glass vessel with a second brass Roman coin of the age of Hadrian<sup>m</sup>. That glass was not exceedingly

<sup>1</sup> This shape is very common. See Caumont, Cours, &c., c. viii. 257, Pl. 29, figs. 8, 10.

<sup>m</sup> Archæol. xxv. Pl. ii. p. 6. Pl. xxxii., p. 1, 23, 300, 317.

common before the rule of the Cæsars, may be shewn from the inscriptions *APTAC CEIAΩN*, with the semicircular sigma, and Artas Sidon in Latin, inscribed on the same vessels, noticed on specimens found in Italy, and preserved in the collection of M. Bartoldi, late Prussian consul at Rome<sup>n</sup>. It is, indeed, probable that glass was not made in Rome itself, but imported from the Tyrian coast and Alexandria. The glass of the Sidonian manufacturer Artas resembled the commoner kind, such as the vessel found in the Harpenden sarcophagus. Pliny mentions that in the time of Nero the manufacture of glass had reached Italy, Spain, and Gaul: N. H. xxxvi. 66. The glass urns used among the Romans are generally of a different shape, having a globular body with double handles and a conical cover, which is sometimes perforated at the top, like an inverted funnel, for the purpose of pouring liquids over the bones when they had been collected. The glass amphora, discovered in the sarcophagus attributed to Severus Alexander, generally known as the Barberini, or Portland vase, is another proof of the prevalent use of glass, and of the high state of art to which engraving on glass had been carried; and it is also an evidence that the most valuable productions of art were by preference deposited with the dead.

Among the Celto-Roman population, glass, when employed for sepulchral purposes, was generally deposited with the greatest care, the vessel with the bones being enclosed within an urn of earthenware of a globular shape, pointed at the base, when there was not wealth or facility for obtaining a stone sarcophagus. Such are the terra cotta globes found at Tancarville in Normandy, and now preserved in the museum of the Department at Rouen<sup>o</sup>. A similar globe was found at Hemel Hempstead, in Essex, enclosing a fictile urn and bones<sup>p</sup>, and others were discovered in the Roman burying-grounds at Deveril-street



<sup>n</sup> Tolkein Verzeich der Geschin. Steine. Berlin.

<sup>o</sup> Caumont, Cours de Arch., Pl. xxviii.

p. 257.

<sup>p</sup> Archæol., vol. xxvii. p. 434, 5.

and Whitechapel<sup>q</sup>. Another was dug up at Lincoln, enclosing a glass vase filled with bones<sup>r</sup>. An urn of glass of the same shape as that in the Harpenden sarcophagus, was found near Meldham Bridge, Essex, with remains of Roman pottery<sup>s</sup>.

Glass vases have been occasionally found in England totally unprotected, but these should probably be referred to a much later period, when glass had become common instead of scarce and valuable as it had been at an earlier time.

Glass vases, not of the same shape, have been occasionally found in barrows, with iron implements, as at Dinton, near Aylesbury, Bucks, and in Minster churchyard, Isle of Thanet, and at Woodnesborough, near Sandwich<sup>t</sup>. Several vases and jugs of Roman glass, many employed for the same purpose, are in the museum of Boulogne<sup>u</sup>, from Roman tombs in the vicinity of that town. A glass amphora, employed to hold bones, was also found by Professor Henslow, with an unguent vase, in the barrow called the East Low Hill, Rougham, near Bury St. Edmunds<sup>v</sup>.

That the introduction of glass into Britain was long subsequent to the Phœnician trade is proved by the negative evidence of its not being discovered in the barrows and rude cemeteries of the primitive inhabitants, with their amber and jet beads, and flint or stone weapons.

Notwithstanding the extraordinary accounts of the glass sarcophagi of the Æthiopians, and the glass trough (*πύελος*) in which Belus was laid<sup>w</sup>, all probably of a later age, the early manufacture of glass in Egypt, and its employment among the Alexandrian Greeks under the Ptolemies, it does not appear to have come into general use among the Romans till the third century of our era. Until that period metallic vases were preferred, but under Gallienus the fashion of using glass had become common. Britain, furthest removed from the centre of Roman refinement, seems to have enjoyed only imperfectly, and as a distant province, the benefits of the civilization of her masters. The arts in Britain were always half a century behind, and the chiefs and reguli of our country

<sup>q</sup> Archæol., vol. xxvii. p. 412.

<sup>r</sup> Carter in Archæol., vol. xii. p. 108—111. cf. vol. vii. p. 108. Pl. xiii. the supposed *abrendaria* or *obruendaria*.

<sup>s</sup> Arch., vol. xiv. p. 74. Pl. xiv. fig. 1.

<sup>t</sup> Douglas, *Nenia Britannica*, fo. 1793, p. 69—7, Pl. xvi. fig. 2, 3. 5. xvii. 1, 2, 3.

<sup>u</sup> Roach Smith, *Coll. Ant.*, 8vo., 1843. p. 2. Pl.

<sup>v</sup> An Account of the Roman Antiquities found at Rougham, near Bury St. Edmunds. 8vo., 1843.

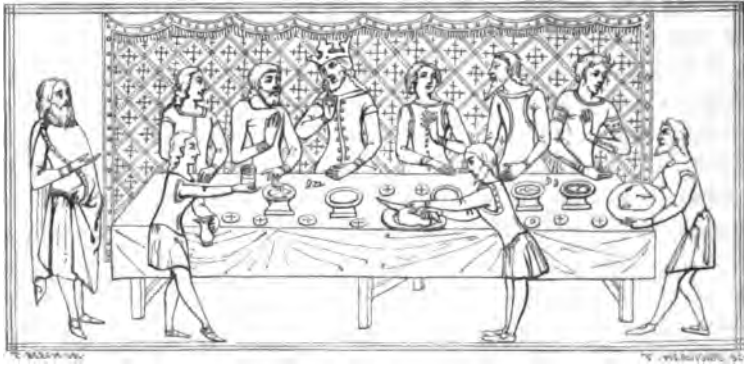
<sup>w</sup> Ælian. H. N. xiii. 3.

were apparently interred with less pomp than household slaves in Rome or Asia Minor, whose bones were deposited in vases (*aryeia*), and honoured with a place in the columbaria amongst the remains of their masters.

When the custom of interment by means of burning the body on the funeral pyre became introduced by fashion or in consequence of intermarriage among the Celto-Roman population, a compromise seems to have been the result with respect to the usages of the two races. The Celt, accustomed to deposit the remains of his ancestors in the earth itself, still retained much of his national custom, by substituting for the elaborate vault of the metropolitan Roman a rude grave hewn in the solid rock or chalk, where this expedient was practicable, or else a massive sarcophagus of coarse and very simple workmanship, deposited in the natural soil. Among the Romans the usage still continued to prevail of constructing magnificent mausolea above ground, or superb sarcophagi placed on either side of the principal roads. The custom of burning was far from universal, bodies being found with remains of the same age either burnt or interred, but the progress of Christianity, perhaps, partly caused the distinction. In Gaul and Britain the practice of incineration prevailed from the times of the Cæsars to the reign of Constantine, and the intermediate exceptions must be attributed to the greater or less prevalence of the Celtic or Roman element. Simple humation has always been the expedient of the savage throughout the globe.

SAMUEL BIRCH.

## USAGES OF DOMESTIC LIFE IN THE MIDDLE AGES.



THE DINING-TABLE.—PART II.

WE take the first opportunity to continue our remarks on the ancient dining-table and its appendages.

Those of our forefathers who were opulent enough had plates and dishes of silver, although “treen,” or wooden, spoons and platters for the table held their place for many a day in the domestic offices of the great and the dwellings of the humble. In the fifteenth and sixteenth centuries pewter<sup>a</sup> was applied to the manufacture of similar articles, but the price of that metal, which continued high even till the early part of the eighteenth century, prevented the general use of it among the lower classes. Harrison in his description of England, written about 1580, adverting to the reputation of English pewterers, says, “in some places beyond the sea a garnish of good flat English pewter of an ordinarie making, . . . is esteemed almost so pretious, as the like number of vessels that are made of fine silver; and in maner no lesse desired amongst the great Estates, whose workmen are nothing so skilful in that trade as ours.” He tells us the “garnish” contained twelve platters, twelve dishes, and twelve saucers, and that its price varied from sixpence to eightpence the pound<sup>b</sup>; an excessive value when compared with that of beef and mutton at the same period.

Convenience of form as well as long usage have so accustomed us to round plates, that we may well be surprised they should ever have been made angular; yet they were fre-

<sup>a</sup> The company of Pewterers was incorporated 20th Jan. 1474; 13 Edw. IV.

<sup>b</sup> Prompt. Parvul, ed. Way, V. Grynysche; Holinsh. Chron., vol. i. p. 237.



quently copies, in a more precious material, of the square wooden trencher of the kitchen: at the same time circular plates are often represented in old drawings of feasts. Dishes were much of the same form as at present; the largest were called "chargers," and seem to have been shaped like shallow bowls.

The salt, that important and stately ornament of the middle-age table, was a conspicuous object before or on the right hand of the master of the house<sup>c</sup>. It appears in various shapes: sometimes as a covered cup on a narrow stem; occasionally in a castellated form; and at the caprice of the owner or maker it frequently took the figure of a dog<sup>d</sup>, a stag, or some other favourite animal. The annexed cut represents a large silver salt of the early part of the seven-teenth century, preserved among the plate at Winchester College; although of comparatively recent date, there is every reason to believe it was fashioned after a more



Ancient Salt.

ancient type. The three projections on the upper rim seem to have been intended for the support of a cover, perhaps a napkin, as it was considered desirable to keep the cover clear of the salt itself: "loke that youre salte seller lydde touche not the salte," saith the "boke of keruyng." It appears from numerous allusions to the fact, that the state salt was used by the "sovereign" or entertainer only; and it is not unlikely, from the great number of salts mentioned in old inventories, that when possible each guest also had one for his particular use. It is not easy to understand how any one at the upper or cross table could be seated "below the salt," as it was not customary to sit at the lower side of that board,

<sup>c</sup> "The boke of keruyng;"—"than set your salt on the ryght syde where your souerayne shall sytte and on y<sup>e</sup> lefte syde the salte set your trenchour."

<sup>d</sup> Two are named in the will of Edmund

Mortimer, earl of March, A.D. 1380; also "un saler en la manere d'une lyoun ove le pee d'argent susorez." Royal Wills, pp. 112—114.

which was left unoccupied for the more convenient access of servants. The probability is, therefore, that this phrase, and the distinction it inferred, applied only when the company sat on both sides of a long table, where the position of a large salt marked the boundary of the seats of honour, or what may be termed the dais of the board.

So long as people were compelled to the occasional use of their fingers in dispatching a repast, washing before as well as after dinner was indispensable to cleanliness, and not a mere ceremony. The ewers and basins\* for this purpose were generally of costly material and elaborate fabric :—

“ L’eve demande por laver,  
Li vilains maintenant lor baille  
Les bacins d’or, et la toaille  
Lor aporte por essuier.”

LA MULE SANS FRAIN.

The will of John Holland, duke of Exeter, date 1447, mentions “an ewer of gold, with a falcon taking a partridge with a ruby in its breast†.”

In the days of chivalry it was high courtesy towards a guest to invite him to wash in the same basin :—

“ Puis fist on les napes oster  
Et por laver l’iaue apporter ;  
Li Chevalier tout premerains  
Avec la Comtesse ses mains  
Lava, et puis l’autre gent tout.”

RECUEIL de MEON, III. 109.

This however was perhaps a species of compliment naturally attendant on the equivocal honour of eating from the same plate with your host‡, though it should be observed, in justice to the poets who are our veracious authorities for the custom, that there was generally a lady in the case :—

“ Trestot delez li, coste a coste,  
Lo fet seoir la damoisele  
Et mengier à une escuele.”

RECUEIL de MEON, I. 81.

\* In Strutt's *Horda*, vol. i. Pl. xvi. fig. 3, is an engraving of a Saxon drawing representing Lot entertaining the angels: an attendant bears a vase-shaped basin for washing, together with a long narrow mantle, which hangs over his left arm, and is fringed at the ends.

† Royal Wills, p. 284. In the inventory of the jewels of Edward the Third, is

“a silver gilt ewer, triangular, enamelled with the images of the three kings of Denmark, Germany, and Aragon.” *Archæologia*, vol. x. p. 262.

‡ For a more oppressive exercise of hospitality in old times the curious reader may consult St. Foix, “*Essais Historiques sur Paris*,” vol. i. p. 98.

We may now glance at the drinking-vessels of ancient days. The warriors of the north drank from horns, as did the Homeric heroes ages before them, and as the people of most countries have done where horn-bearing animals were known. In the ninth century the Saxon king of Mercia gave the monks of Croyland his "table-horn, that the elders of the monastery might drink out of it on feast days, and sometimes remember in their prayers the soul of Wiglaf the donor<sup>b</sup>." The same Wiglaf gave to the refectory of Croyland his gilt cup, embossed on the exterior with "barbarous victors fighting dragons," which he was wont to call his "crucible," because a cross was impressed on the bottom, and on the four angles of it<sup>c</sup>. This was doubtless a specimen of that skill in working precious metals for which the Anglo-Saxons were famous, and for the exercise of which Eadred in 949 rewarded his goldsmith Ælfsige with a grant of land<sup>d</sup>. Horns continued to be appendages of the table until after the Conquest, although other drinking-vessels were in use also. We see them represented on the Bayeux Tapestry, and find from wills and other notices that they lingered on the board, or in the hall, for centuries after the date of that historic needlework. The mouth of the horn was not unfrequently fitted with a cover, like the old-fashioned Scotch mull. In the collection of antiquities in the British Museum is preserved a very large drinking-horn of the sixteenth century, so great indeed that it was evidently intended to try a man's capacity for wine. It is formed of the small tusk of an elephant, carved with rude figures of elephants, unicorns, lions and crocodiles, and mounted with silver: a small tube ending in a silver cup issues from the jaws of a pike whose head and shoulders inclose the mouth of the vessel. The following legend is engraved upon it:—

*"Drinke þou this and think no scorn  
All though the Cup be much like a borne."* 1599. Fine a.

The remains of an iron chain are attached to this horn, which was probably suspended in the hall of some convivial squire of the old time, whose guests were at times summoned to drain it, or to pay a shilling fine.

After the horn the commonest drinking-vessel of early times

<sup>b</sup> Codex Diplom. Ævi Saxonici, vol. i. p. 305. Mr. Kemble suspects the authenticity of this charter; it is at any rate of great antiquity.  
<sup>c</sup> Ibid.  
<sup>d</sup> Ibid., vol. ii. p. 299.

was, perhaps, the mazer-bowl; its name was undoubtedly derived from the maple wood<sup>k</sup>, of which it was usually made, although like bowls of more costly material bore the same appellation, which seems ultimately to have been given to shape, without reference to substance. Mazers were of different sizes, great and little being named in the same inventories; sometimes they had covers<sup>l</sup>, and a short foot or stem. The early wassail-bowl seems to have been shaped as a mazer. We give a cut of the "murrhine cup," presented to the abbey of St. Albans by Thomas de Hatfield, bishop of Durham, "which," says the recorder of the benefaction, "we in our times call 'Wesheyl<sup>m</sup>.'" This vessel could not have been used in a very graceful manner; we perceive from illuminations that small ones were raised to the mouth in the palm of the hand; the larger sized would have needed both hands. The small mazer was called a "maselin," unless, indeed, Dan Chaucer borrowed this diminutive from the Latin to make a rhyme:—



Mazer with Cover.

"They fet him first the swete win,  
And mede eke in a maselin."

THE RIME OF SIR THOMAS.

Our ancestors seem to have been greatly attached to their mazers, and to have incurred much cost in enriching them. Quaint legends, in English or Latin, monitory of peace and good-fellowship, were often embossed on the metal rim and on the cover; or the popular, but mystic Saint Christopher engraved on the bottom of the interior, rose in all his giant proportion, before the eyes of the wassailer as he drained the bowl, giving comfortable assurance that on that festive day, at least, no mortal harm could befall him. But we may believe that occasionally art made higher efforts to decorate the

<sup>k</sup> Dutch *maeser*. In that valuable record of the usual household effects of the middle classes at the beginning of the fourteenth century, the assessment of a 15th upon the borough of Colchester, in the 29th of Edward the First, (Rot. Parl., i. 245,) mazers are frequently mentioned—"i. ciphus de mazero parvus pretii vj.d."—"i. ciphus de mazero pretii xviiiid."—the highest value at which one is assessed being

two shillings, and that price must have been owing to its size and workmanship, for had the material been silver, the fact would have been stated. These we may fairly assume to have been wooden bowls.

<sup>l</sup> "One mazer with one cover duple gilt weyth xxix ounces,—ix.li. xiiij.s. iiij.d."—Wills and Inventories (Surtees Society), p. 339.

<sup>m</sup> MS. Cotton. Nero D. vii. fo. 87.

favourite cup. Witness Spenser's musical and vivid description of

"A mazer ywrought of the maple warre,  
Wherein is enchased many a fayre sight  
Of bears and tygers, that maken fiers warre;  
And over them spred a goodly wilde vine,  
Entrailed with a wanton yvy twine.  
Thereby is a lambe in the wolves jawes;  
But see, how fast renneth the shepheard swain  
To save the innocent from the beastes pawes,  
And here with his sheepehooke hath him slain.  
Tell me, such a cup hast thou ever seene?  
Well mought it besee me any harvest queene."

THE SHEPHEARD'S CALENDER—AUGUST.

The latest of our poets who alludes to it is Dryden: in the seventeenth century it may have been still in use among the humbler classes. The annexed cut represents a very perfect mazer<sup>n</sup> of the times of Richard the Second; its material is a highly polished wood, apparently maple, and the embossed rim of silver gilt<sup>o</sup> bears this legend:—

✻ fill the cup ✻



Mazer bowl. temp Ric. II.

"In the name of the trinite  
fill the cup and drinke to me."

In the lapse of time and advance of refinement, we find on the tables of the opulent, drinking-vessels of other forms and various names. The hanap, a cup raised on a stem, either with or without a cover; its form in the early part of the fourteenth century is shewn in the tail-piece, p. 180 ante; the cup said to have been given by King John to the corporation of Lynn is of the same species, as also the accompanying fine specimen of the sixteenth century from the collection of plate

<sup>n</sup> "One mazer with one edgle of sylver." Wills &c. (Surtees Society), p. 415.

<sup>o</sup> In the possession of Evelyn Philip

Shirley, Esq., M.P., who has kindly permitted it to be engraved for this paper.

at Winchester College, represented here by permission of the Rev. the Warden. The *godet*, a sort of mug or cup; the *juste* (*justa*), which was rather a conventual than a secular measure, and so named from containing no more than a prescribed allowance of wine<sup>p</sup>; the barrel<sup>q</sup>, and the tankard. Another frequently named in inventories, was, the "standing nut," or mounted nut-shell; the shell of the cocoa was imported into Europe, through Egypt, at an early period, and appears to have been held in some estimation. But a substance "*d'outremer*," still more highly prized as a material for cups, was the "grype," or griffin's egg, which was in all probability merely the egg of the ostrich or emu<sup>r</sup>. As our forefathers believed the griffin to be of monstrous size, they had no hesitation in treasuring a very long horn as a specimen of its formidable claws. In the British Museum there is a curious example of this ancient credulity. It is a horn of the Egyptian Ibex, (*Capra Nubiana*), more than two feet in length; on a silver rim around its base is engraved, in characters not older than the sixteenth century; ✠ GRYPHI VNGVIS DIVO CVTHBERTO DVNELMENSIS SACER. The different vessels above enumerated were usually of silver, rarely gold, and sometimes of ivory; although it has been said that cups of crystal were not uncommon<sup>s</sup>, some research convinces us that crystal beryl, or fine glass, and such substances, were rarer still than gold, and it was not until towards the close of the fifteenth century that glass came into use for drinking-cups. They were generally embossed or enamelled with the armorial bear-



Hanap. 16th cent.

<sup>p</sup> Prompt. Parvul. ed. Way, tom. i. p. 268.

<sup>q</sup> "Item, quatre barils de Ivoir, garniz de laton, od les coffins." Inv. of Piers Gaveston, A.D. 1313. *Fœdera*. "Duo barilli argenti deaurati cum zonis argenti

minutis, pond. in toto xla." Wardrobe account 8 Edw. III. A.D. 1334. Cotton MS. Nero, C. viii. fo. 319b.

<sup>r</sup> Prompt. Parvul. ed. Way, sub voce.

<sup>s</sup> Warton's Hist. of English Poetry, vol. ii. p. 254.

ings of their owners, parcel-gilt, sometimes set with jewels, and occasionally they bore designs of higher pretension. A cup of silver gilt and enamelled "*ove joeux des enfans*," the sports of children, is mentioned in the will of Edmund Mortimer earl of March, 1380; one of gold "with the dance of men and women" in the will of Richard Beauchamp, earl of Warwick, date 1435<sup>1</sup>; and another enamelled with dogs occurs in that of Katherine countess of Warwick, 1369<sup>2</sup>. Hearts, roses, and trefoils were devices generally enamelled or chased upon drinking cups, during the fourteenth and fifteenth centuries<sup>3</sup>.

It was customary to give names to particular drinking cups. Edmund earl of March, in 1380 bequeathed his son Roger a hanap of gold with a cover, called "*Benesonne*;" a name which is usually considered to have belonged to the "*grace-cup*." In 1392 Richard earl of Arundel and Surrey left his wife her own goblet called "*Bealchier*." Sir John Neville bequeathed to the abbey of Hautemprise in 1449 a cup called "*ye Kataryne*." Large *standing* cups, as they were called, intended chiefly for the ornament of the table or dressoir, but also for wine, had their names; John, baron of Greystock, who died in 1436, left to Ralph his son and heir a very large silver cup and cover, called the "*Charter of Morpeth*," a term which may recall to the reader's recollection the ruby ring, described as the "*Charter of Poynings*" in the will of Sir Michael de Poynings in 1368<sup>4</sup>. Besides these standing vessels, which were of large capacity, for we find them called "*galoniers*" and "*demi-galoniers*," the table or buffet was decorated with silver "*drageoirs*," or "*dragenalls*" as they were named in England, for spices, made in many quaint shapes.

The most curious appendage however of the tables of princes and noblemen of high rank was the Ship, (*nef*), which according to Le Grand, held the napkin and salt of its owner<sup>5</sup>:

<sup>1</sup> Testamenta Vetusta, p. 231.

<sup>2</sup> Ibid., p. 78. <sup>3</sup> Ibid., passim.

<sup>4</sup> Royal Wills, p. 112. The writer cannot help thinking that this name, literally " *blessing*," was given to objects which had been left with the blessing of a testator. The following passages seem to yield a clue to its origin:—"Item, une coupe d'or, enamaille od perie, que la Reigne Alianore devisa au Roi, qui ore est, od sa *beniceon*." Inv. of Piers Gaveston, A.D. 1313. John duke of Lancaster bequeathed to his son the duke of Hereford, afterwards Henry the Fourth, "*un fermaile d'or del veile manere*,

et escriptz les nons de Dieu en chescun part d'ycelle fermaile, la quele ma tres-honour dame et mier la reigne qe Dieu assoille me donna, en comandant qe jeo le gardasse oveqce sa *benison*, et voille q'il la garde oveqce la benison de Dieu et la mien." Royal Wills, p. 157.

<sup>5</sup> Testamenta Vetusta, p. 265.

<sup>6</sup> "*Ciphum maximum*." Wills and Inventories (Surtees Society), p. 85.

<sup>7</sup> Test. Vet., p. 73.

<sup>8</sup> Will of Cardinal Beaufort, Royal Wills, p. 325.

<sup>9</sup> Vie Privée, vol. iii. p. 188.

it may have done so, but there is little or no proof of the destination of this singular ornament, which by some antiquaries is conjectured to have been a box for spices and sweetmeats. The form of it was evidently borrowed from the *navette*, (naveta,) a ship-like vessel in which frankincense was kept on the Altar, and which may be traced to a greater antiquity than the table-ship. The use of the *nef* in England seems to have been less common than on the continent. The earliest mention of it in this country, of which we are aware, is in the inventory of the jewels of Piers Gaveston, in 1313. "Item a ship of silver with four wheels<sup>e</sup>, enamelled on the sides." Among the royal jewels in the 8th of Edward the Third, 1334, was "a ship of silver with four wheels, and a dragon's head, gilt, at either end;" it weighed xij.li. vij.s. iiij.d.<sup>f</sup> There are other species of ships named in old wills, as in that of William of Wykeham, 1403, "an alms-dish newly made in the form of a ship<sup>g</sup>;" in that of John Holland, duke of Exeter, 1447, "an almes-diss the shipp;" and in that of George earl of Huntingdon, 1534, "a flat ship of silver gilt." These, perhaps, corresponded in intention with the alms-pots<sup>h</sup> (*pots à aumosne*) into which, says Le Grand, pieces of meat were thrown from the table to distribute among the poor<sup>i</sup>. It is out of our power to elucidate further the purpose of the table-ship, but we incline to believe it was intended for confections and spices, and not for the salt. The annexed illustration, a servant bearing the ship to table, is taken from an elaborate illumination of the fifteenth century, representing a feast given by Richard the Second<sup>k</sup>.



T. H. TURNER.

\* So we venture to amend "roefa," the word as printed in the *Fœdera* for "rotes," or "roets."

<sup>f</sup> Cotton MS. Nero C. viii. fo. 319.

<sup>g</sup> Test. Vetust., p. 767.

<sup>h</sup> "Olla argentea magna costata pro elemosina, cum capite regis ex una parte et capite episcopi ex altera, ponderis xv. li. xlij. s. iv. d." Wardrobe Acc. 8 Edw.

III., Cotton MS. Nero C. viii. fo. 319.

<sup>i</sup> Vie Privée, iii. 255. The alms-pot still holds its place in the hall of Winchester College: broken meat is placed in it for distribution to the poor, and it is under the management of one of the foundation scholars, who is styled "*olla præfectus*."

<sup>k</sup> Royal MS. 14 E. IV. fo. 244 b.



## PROCEEDINGS OF THE CENTRAL COMMITTEE.

JUNE 23.

Mr. Jonathan Gooding, of Southwold, Suffolk, communicated a sketch of the basin of an ancient font, formerly in the church of Reydon, near Southwold. It is of octagonal form, at each angle there is a little column, and the sides are perfectly plain. The pedestal had been destroyed; the upper portion, as Mr. Gooding stated, had long been used as a trough for feeding bullocks on the premises of a farmer at Reydon. It was recently purchased by a clergyman in the neighbourhood, in the hope that it might be restored to the church to which it had originally belonged, anciently known as St. Margaret's of Risse mere, the mother-church of Southwold. Several similar cases of desecration were mentioned by Mr. Shirley, the Rev. Arthur Hussey, and Mr. Way; especially the existence of three ancient fonts in the garden of the Shakespeare Arms Inn, at Stratford-on-Avon. The Committee agreed fully with Mr. Gooding that it is very desirable to preserve objects of this nature, and if possible to replace them in the churches whence they may have been heedlessly removed.

Dr. Bromet exhibited a drawing by Mr. G. J. L. Noble, and tracings taken by himself from some portions of the distemper painting recently discovered in Croydon church, accompanied by the following observations.



“On the south wall, and opposite to the north door of Croydon church, is a colossal figure of St. Christopher, of which the general design is so grand

and elegant, that I regret much to report that its ornamental details are not easily discernible, and especially that nothing more of the Christ than the feet is now visible; the legs of St. Christopher also are hidden by some panelling. The drapery of this figure is a purplish-coloured tunic and a green cloak, and the folds of both are artistically disposed. In his hands he bears a knotted staff, which, though green, is not in that sprouting state occasionally seen; and instead of the flying birds commonly met with, here has been apparently a choir of seraphs, of which two playing upon brazen pipes, and one upon a double drum or timbrel, may still, by close inspection, be made out. On each side of the saint's head is an inscribed scroll, one from the mouth of Christ probably, and the other from the saint; but these mottoes are now illegible, except one or two words which are not referable to any of the known distichs alluding to St. Christopher. Further down, as if at a door, is a comparatively small figure of the hermit friend of St. Christopher, with a large flaxen beard, and in a yellow dress, holding forth his beacon lantern, which it is worthy of remark is here painted like an heraldic shield, quarterly argent and gules, the arms probably of the donor of the painting. I believe that the horn or glass of mediæval lanterns was sometimes coloured in this manner.

“ On the left of the saint, though not relating to any legend concerning

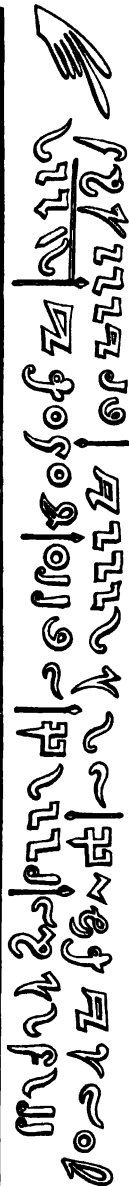


him that I can find, is a semicircularly-arched and portcullised embattled gateway, over which, at a quadrangular window in a lofty tower, seemingly of brick with stone dressings, are the figures of a king and queen. The king has a flowing grey beard, and is habited in a purplish tunic with an

ermine collar, and a red cloak. The queen is much younger, with auburn hair, and is in a purplish robe lined with red. Their crowns are of Edwardian character, having on the circles three elevated trefoils with intervening short broad rays, but to what English monarch and his wife to appropriate these figures I am at a loss. The vicar, Mr. Lindsay, thinks they were meant for Edward III. and his queen, but on this point I must differ with him, and would rather take them for some royal personages of holy writ, or perhaps of St. Christopher's time; first, because of the apparent disparity of their ages, (Edward and his wife having both been married when very young,) and secondly, because I cannot find any elderly English monarch with a young wife who existed at that period, the fifteenth century, during which Croydon church may be presumed, from its architectural features, to have been built; unless, as Mr. Lindsay says, the portion of wall on which they are painted be older than the other parts of the church."

The Rev. Hugh Jones, D.D., rector of Beaumaris, informed the Committee that having recently visited Llugwy, where the largest of the cromlechs existing in Anglesea is to be seen, he was informed that certain persons had been digging around it in expectation of finding money, and had brought to light only a number of bones, some of which he had preserved, in order to learn whether they are the remains of men or of animals.

Mr. Holmes sent for examination fac-similes of two singular inscriptions taken from portions of a screen, formerly in the church of Llanvair-Waterdine, Shropshire, near Knighton, on the confines of Radnorshire. They were communicated by the Rev. William I. Rees, rector of Casgob, in the latter county. The characters are carved in relief on two rails of a piece of panelled screen-work, which had been concealed by a pew. The uppermost inscription consists of two lines, measuring in length about 2 ft. 3 in., and the width of the rail is about 3 in.; it is chamfered off on either side in a hollow moulding. The words, as it appears, are divided from each other by incised lines. Sir Samuel Meyrick exhibited casts from these inscriptions to the Society of Antiquaries, Jan. 26, 1843; suggesting that the characters may be regarded as musical notes, and that the perpendicular lines answer to the bars in music; the whole forming, probably, the strain of a chant. The church



Inscriptions in the Church of Llanvair-Waterdine.

was dedicated to the Virgin Mary, and the first word of the lower inscription appears to be *Maria*.

The Lord Stanley, of Alderley, communicated for the inspection of the Committee some Roman coins, found near Holyhead, Anglesea. They consisted of a small gold medallion of Constantine the Great, struck at Treves. Obverse, *CONSTANTINVS MAX. AVG.* Reverse, within a chaplet of leaves, *VOTIS XXX.* In the exergue, *TSE* (*Treveris signata.*) Weight, 83 gr. This piece was found in 1825, on the Holyhead mountain.

There were also small brass coins of Valerian, Gallienus, Claudius Gothicus, and Posthumus the elder, being a portion of a large number of coins discovered in 1843, under a large stone in a field at Tref Arthur, near Holyhead.

The Rev. John Williams, of Nerquis, near Mold, reported, that in removing the materials of the old church of Llanarmon Dyffryn Ceiriog, in Denbighshire, preparatory to the erection of a new fabric, a large quantity of gold and silver coins had recently been found, some of which were supposed to be of the reign of Edward III. Nearly one hundred pieces were discovered, chiefly of silver, and they remain in the possession of the incumbent, the Rev. D. Davis. Mr. Williams sent impressions taken in sealing-wax from two of the gold coins, an angel and a noble of Edward IV.

The original foundation of the church where this discovery was made is ascribed, as Mr. Williams observed, to Garmon, or Germanus, one of the anti-Pelagian champions, in the fifth century. It stood in the district which formed, it is conjectured, part of the possessions of Cadell Deyrnllug, prince of the Vale Royal, and part of Powys, who was assisted by Germanus in obtaining the throne. It is possible that the site of the church had been granted by him to Germanus in consideration of this service. At a later period the church recently demolished had been erected upon the site of the more ancient fabric, and its date, it is supposed, may be ascertained by the discovery of coins which has there occurred.

Dr. Bromet, who, on his departure with the view of attending the congress of the French Society for the Preservation of Historical Monuments, held at Lille during the second week of this month, had been deputed by the Central Committee to submit to the meeting some enquiries regarding mailed armour, as used in Europe during the middle ages, the peculiar conventional modes of representing mail, and other details of a similar nature, reported, in a letter to the Secretary, the proceedings which occurred at that interesting assembly. The received opinion on the Continent appeared to be, that the common ring-mail, as it is termed, in describing the armour of our earlier effigies, apparently composed of rings set edge-wise in parallel rows, is merely a conventional mode of representing interlaced mail, identical in construction with the chain mail haubertes occasionally seen in armouries or museums. The President, M. de Caumont, announced his intention of causing the queries submitted

by the Central Committee to be inserted in the programme of the next General Meeting of the French Society; and the presentation of the first volume of the *Archæological Journal*, made on the part of the Committee by Dr. Bromet, was acknowledged by a special vote of thanks, with the presentation in return of the last volume of the *Bulletin Monumental*, published under the direction of the Society.

The Rev. Richard Lane Freer forwarded a note on the sculptures in Brinsop church, Herefordshire. The church is dedicated to St. George; and the accompanying representation of the patron saint, from a drawing by

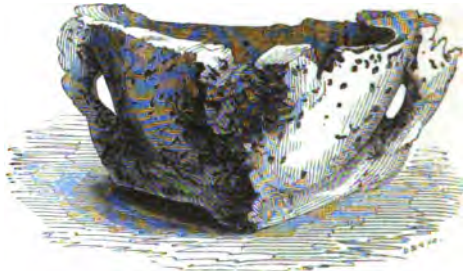


St. George.—Brinsop Church.

Mr. Gill of Hereford, is now built into the north wall within the church, opposite the south door. It has been the tympanum of a doorway, perhaps of the principal entrance. The face of the figure is mutilated as well as the right arm. This relievo is 3 feet 6 inches high, and 4 feet wide. Above are the sculptural decorations of the arch of a door; and the way in which the subjects are mixed together would lead to the supposition that the present arrangement has been made by chance. They are for the most part carved on separate stones, sometimes two on one, so that if they were at any time thrown together, they may have been built into their present position without regard to the original design. In this arch there are two of the zodiacal signs, Taurus and Pisces; Sagittarius occurs in a rude circular arch above the north doorway. Mr. Freer considers these and other sculptured decorations of the building to have belonged to an edifice of earlier date than the present one; and though perhaps part of the old walls may remain, it appears probable that the early church had been either destroyed, or so neglected, that it became necessary to erect a new one, when these antiquities were placed in the walls for preservation. The holy-water stoup in the wall on the right side of the south door, within the church, is of the fourteenth century, but an armed figure in stained glass in the east window, said to be Bishop Cantilupe, would direct us to the thirteenth century, as the period of the erection of the present building.

JULY 7.

Captain Stanley R.N. forwarded, by Mr. Way, a drawing of a font discovered in the sea, near the mouth of the Orwell; and a sketch of the gate-way of Erwarton Hall, Suffolk, about to be demolished.



Font discovered near the mouth of the Orwell.

Mr. Ferrey read a letter from the Rev. R. G. Boodle, vicar of Compton Dando, respecting a Roman altar discovered in that parish. Mr. Boodle supposes it to have been dedicated to Peace; one of the figures on it being that of Hercules Pacificator; and the other Apollo. The Wans-dike runs through the parish, and part of it is very distinct about a quarter of a mile from the church.

Mr. Hodgkinson, of East Acton, exhibited a lease under the common seal of the priory of Montacute in Somersetshire, dated 16th January, 1507. The name of the prior in this deed is John Water, erroneously called Watts by Collinson, *Hist. of Somerset*, vol. iii. p. 213. The seal of this priory is rare, and has not been hitherto engraved; it is described in the last edition of Dugdale's *Monasticon*, from a very imperfect impression, appended to the deed of surrender, among the Augmentation records. The priory of Montacute was founded by William Earl Moreton, temp. Hen. I., and granted by him to the monks of Cluny, to whom it continued a cell until made denizen in the 8th of Henry IV.



Seal of the Priory of Montacute.

The Rev. Arthur Hussey of Rottingdean, communicated a note on some earthworks at Clifton, in which traces of masonry are discernible. "Upon the cliff on the southern side of the Avon, just below the hot well, is an ancient camp, inclosing a considerable space, and defended on the most accessible side by a triple intrenchment, of which the inner one certainly was formed of masonry, and its remains even now are unusually high. The mortar appears to have been used hot, in a very liquid state, and, in the

several spots which I examined, contains no particles of pounded brick. On the eastern (or south-eastern) side, which was not difficult to approach, the fortification seems to have been slight, but I had opportunity only for a cursory inspection. My reason for wishing to bring this matter before the Committee is the idea, that masonry is scarce in specimens of the military works of the ancient occupants of this country, save in those of the Romans and Normans, to neither of whom, I presume, can this example be referred. The road from the proposed suspension bridge over the Avon, if ever executed, will be carried directly through these remains."

Mr. King (Rouge Dragon) exhibited a facsimile taken by the Hon. and Rev. A. Napier, rector of Swyncombe in Oxfordshire, from a sepulchral brass in the church of Ewelme in that county. The inscription, which is not given by Skelton, runs as follows:—

"Here lyeth buried Thom's Broke Esquier late S'stant at Armes to our Sou'raigne Lord King Henry the viii & Anne his wyf which Thom's Deceased the xxi day of Septembre the yere of our lord J<sup>M</sup> XVIII and the said Anne Deceased the day of the yere of o<sup>r</sup> lord J<sup>M</sup> on whose soules Jhu have mercy."

The arms over the male figure (in armour) are, quarterly, 1st and 4th, a bull; over all a pale. 2nd and 3rd, a chevron between three eagles displayed (the chevron appears to be charged). Those under him, are the same, impaling Bulstrode with a quartering, a chevron between three eagles' heads erased. The arms over the figure of the lady are, quarterly, 1st and 4th, a stag's head caboshed, between the antlers a cross patteé, and pierced through the nose by an arrow; for Bulstrode: 2nd and 3rd, a chevron between three eagles' heads erased.

The arms under her are those which appear in the shield above her husband. Mr. King stated that "the arms or a bull passant gules, over all a pale ermine, are ascribed in an alphabet of arms in the College of Arms (of the time of Car. II.) to 'Broke, Serjeant at Arms to King Henry 8,' so that no difficulty exists in this case; but as we do not appear to have any pedigree of this gentleman, I am unable to say what coat he quarters. The arms of the lady are those of the family of Bulstrode of Upton, co. Bucks, where they had been seated from the time of Edward II., and were resident there in the time of Charles I. An Anne appears in the pedigree as one of the daughters of Richard Bulstrode, of Hugeley in the parish of Upton, which Richard married in 34 Hen. VI., but no husband is given to her, and there was issue from other branches of the family. The coat of Bulstrode is, sable a stag's head caboshed argent, attired or, between the attire a cross patteé fitchy or, and through the nostrils an arrow or, feathered argent. I have not been able to ascertain to what family the quartering (chevron entre three eagles' heads) belongs."

## Notices of New Publications.

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**THE ARCHITECTURAL HISTORY OF CANTERBURY CATHEDRAL. BY THE REV. R. WILLIS, M.A., F.R.S., &c., JACKSONIAN PROFESSOR OF THE UNIVERSITY OF CAMBRIDGE; comprising the substance of a Discourse delivered by him at the First Annual Meeting of the British Archæological Association.**

THE high reputation of Professor Willis will suffer no diminution from the present work; on the contrary, the accurate research shewn in it, and the careful application of the information thereby acquired to the practical purpose of elucidating the history of this interesting Cathedral, would be sufficient to establish the reputation of an author previously unknown. It is not too much to say that we here have the first step towards a real history of architecture in England. Many attempts have indeed been previously made, and some of them with great pretension; an approximation to the truth has doubtless of late years been obtained, but no one hitherto has established the leading facts on the same firm and secure basis that we here find them fixed. Compared with this standard, all previous writers have been floundering in the dark, blind leaders of the blind; even the best informed differing strangely from each other as to the precise periods at which the principal changes took place, and no one feeling confidence in the results obtained from such uncertain premises. Professor Willis leaves no room for doubt: he demonstrates beyond all question every fact which he wishes to establish. It happens fortunately that the exact history of this celebrated building can be better ascertained from cotemporary authorities, than perhaps any other, and the acuteness with which the minute descriptions of Gervase and others are applied to the existing structure, is beyond all praise. After following the Professor in his comparison of the building itself with the details given by the chronicler, we feel that we can without hesitation affix a positive date to every stone of the church.

The work must become a standard of reference for all who wish to obtain accurate information on the very interesting subject of the progress of the art of building in England. It begins from the earliest period, and the first chapter relates "the history of the building, and the events which bore upon its construction, arrangement, and changes, in the words of the original authors as much as possible." The translation is remarkably close, and preserves all the spirit and life of the originals; those who had the pleasure of hearing that of Gervase read at the meeting at Canterbury, will not easily forget the thrilling effect which it produced, the rapturous manner with which it was received, or the clear and lucid explanations by which it was accompanied. The whole of these are here embodied, and the large diagrams which were hung over the Professor's head, and so often referred to in that interesting lecture, are here also presented to us and very clearly engraved, though on a small scale, with the date of the year when each part was built.

To those who were not fortunate enough to be present at the Canterbury



Meeting, the following extracts will give some idea of the nature and value of the work. The earliest are from Edmer the singer, whose work is now in part first published from a manuscript in the library of Corpus Christi College, Cambridge.

"A.D. 602.—When Augustine (the first archbishop of Canterbury) assumed the episcopal throne in that royal city, he recovered therein, by the king's assistance, a church which, as he was told, had been constructed by the original labour of Roman believers. This church he consecrated in the name of the Saviour, our God and Lord Jesus Christ; and there he established an habitation for himself, and for all his successors." p. 7. from Bede.

"A.D. 940 to 960.—In the days of Archbishop Odo (the twenty-second) the roof of Christ Church had become rotten from excessive age, and rested throughout upon half-shattered pieces: wherefore he set about to reconstruct it, and being also desirous of giving to the walls a more aspiring altitude, he directed his assembled workmen to remove altogether the disjointed structure above, and commanded them to supply the deficient height of the walls by raising them." p. 3. from Edmer.

"A.D. 1011.—In the primacy of Archbishop Elphege (the twenty-eighth) the sack of Canterbury by the Danes took place. During the massacre of the inhabitants, the monks barricaded themselves in the church. The archbishop at length rushed out, and appealed in vain to the conquerors, in favour of the people: he was immediately seized, and dragged back to the churchyard. 'Here these children of Satan piled barrels one upon another, and set them on fire, designing thus to burn the roof. Already the heat of the flames began to melt the lead, which ran down inside, when the monks came forth,' and submitted to their fate: four only of their number escaped slaughter. 'And now that the people were slain, the city burnt, and the church profaned, searched and despoiled,' the archbishop was led away bound, and, after enduring imprisonment and torture for seven months, was finally slain." p. 7. from Osbern.

"It must be remarked, however, that the church itself at the time of the suffering of the blessed martyr Elphege, was neither consumed by the fire, nor were its walls or its roof destroyed. We know indeed that it was profaned and despoiled of many of its ornaments, and that the furious band attacked it, and applied fire from without to drive out the pontiff who was defending himself inside. But when they had laid hands upon him on his coming forth, they abandoned their fire, and other evil deeds which were addressed to his capture, and after slaying his monks before his eyes, they carried him away."

"A.D. 1067.—After these things, and while misfortunes fell thick upon all parts of England, it happened that the city of Canterbury was set on fire by the carelessness of some individuals, and that the rising flames caught the mother church thereof. How can I tell it?—the whole was consumed, and nearly all the monastic offices that appertained to it, as well as the church of the blessed John the Baptist, where the remains of the archbishops were buried." p. 9. from Edmer.

"This was that very church (asking patience for a digression) which had been built by Romans, as Bede bears witness in his history, and which was duly arranged in some parts in imitation of the church of the blessed Prince of the Apostles, Peter; in which his holy relics are exalted by the veneration of the whole world." p. 10. from Edmer, and quoted by Gervase.

Of this Saxon church we are then furnished with a full description, accompanied by a ground plan, and for the sake of comparison a plan also of the ancient basilica of St. Peter at Rome, from which the design had been copied; but of this church it is clearly established that not a vestige now remains, and it is important to bear this in mind when comparing the history of other buildings with the severe test of Canterbury.

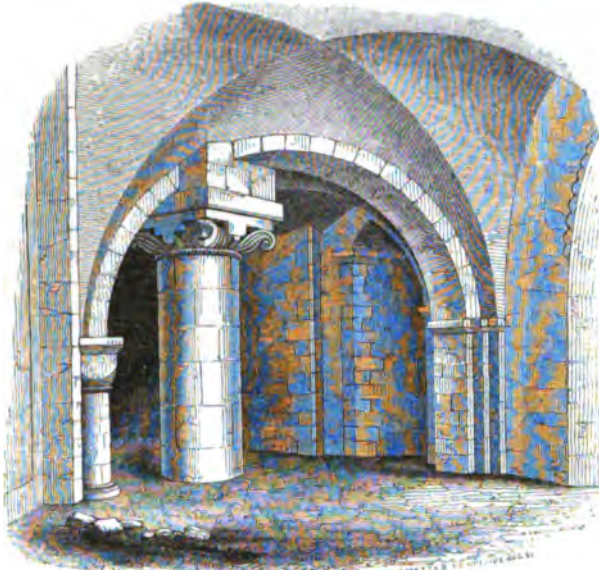
"Now, after this lamentable fire, the bodies of the pontiffs (namely, Cuthbert, Bregwin, and their successors) rested undisturbed in their coffins for three years, until that most energetic and honourable man, Lanfranc, abbot of Caen, was made archbishop of Canterbury. And when he came to Canterbury, (A.D. 1070,) and found that the church of the Saviour, which he had undertaken to rule, was reduced to almost nothing by fire and ruin, he was filled with consternation. But although the magnitude of the damage had well nigh reduced him to despair, he took courage, and neglecting his own accommodation, he completed, in all haste, the houses essential to the monks. For those which had been used for many years were found too small for the increased numbers of the convent. He therefore pulled down to the ground all that he found of the burnt monastery, whether of buildings or the wasted remains of buildings, and, having dug out their foundations from under the earth, he constructed in their stead others, which excelled them greatly both in beauty and magnitude. He built cloisters, cellers' offices, refectories, dormitories, with all other necessary offices, and all the buildings within the enclosure of the curia, as well as the walls thereof. As for the church, which the aforesaid fire, combined with its age, had rendered completely unserviceable, he set about to destroy it utterly, and erect a more noble one. And in the space of seven years, he raised this new church from the very foundations, and rendered it nearly perfect." p. 14. from Edmer.

"After the death of Lanfranc, he (Ernulf) was made prior, then (in 1107) abbot of Burgh, (Peterborough,) and finally, (A.D. 1114,) bishop of Rochester. While at Canterbury, having taken down the eastern part of the church which Lanfranc had built, he erected it so much more magnificently, that nothing like it could be seen in England, either for the brilliancy of its glass windows, the beauty of its marble pavement, or the many coloured pictures which led the wondering eyes to the very summit of the ceiling." p. 17. from Will. Malms.

"This chancel, however, which Ernulf left unfinished, was superbly completed by his successor Conrad, who decorated it with excellent paintings, and furnished it with precious ornaments." p. 17.

The oldest portions of the cathedral now standing are therefore of the time of Lanfranc, and of this period little more than a few fragments remain;

the principal part of the old work previous to the great fire is the work of Ernulf and Conrad; the distinct character of this early Norman work is



Part of the Crypt. A.D. 1006--1110. The Pillar inserted A.D. 1178.

admirably brought out and contrasted with the late Norman and Transition work after the fire; this is well shewn in the annexed cut of part of the crypt, where the pillar had been introduced after the fire, the plan of the superstructure not being the same as that of the ancient crypt, so that additional strength was required to carry the weight in its new position. But the words of Gervase are so explicit that there is no need to add to them.

"It has been above stated, that after the fire nearly all the old portions of the choir were destroyed and changed into somewhat new and of a more noble fashion. The differences between the two works may now be enumerated. The pillars of the old and new work are alike in

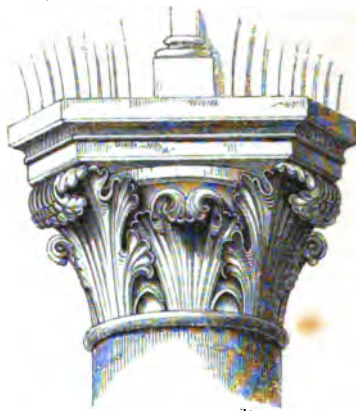


A.D. 1006 1110 Arches in South Aisle. A.D. 1178.

form and thickness but different in length. For the new pillars were elongated by almost twelve feet. In the old capitals the work was plain, in the new ones exquisite in sculpture. There the circuit of the choir had twenty-two pillars, here are twenty-eight. There the arches and every thing else was plain, or sculptured with an axe and not with a chisel. But here almost throughout is appropriate sculpture. No marble columns were there, but here are innumerable ones. There, in the circuit around the choir, the vaults were plain, but here they are arch-ribbed and have keystones. There a wall set upon pillars divided the crosses from the choir, but here the crosses are separated from the choir by no such partition, and converge together in one keystone, which is placed in the middle of the great vault which rests on the four principal pillars. There, there was a ceiling of wood decorated with excellent painting, but here is a vault beautifully constructed of stone and light tufa. There, was a single triforium, but here are two in the choir and a third in the aisle of the church. All which will be better understood from inspection than by any description." pp. 58—60, from Gervase.

"The capitals of the columns of the crypt are either plain blocks or sculptured with Norman enrichments. Some of them, however, are in an unfinished state. These figures represent one of the columns with the different sides of its capital." p. 69.

"Of the four sides of the block two are quite plain, as at *A*. One (as *B*) has the ornament roughed out, or "bosted" as the workmen call it, that is,



Capital of Choir. A.D. 1177.



Column in Crypt.  
South west side, with Capital of  
the same.

the pattern has been traced upon the block, and the spaces between the figures roughly sunk down with square edges preparatory to the completion. On the fourth side, as at *C*, the pattern is quite finished. This proves that the carving was executed after the stones were set in their places, and probably the whole of these capitals would eventually have been so ornamented had not the fire and its results brought in a new school of carving in the rich foliated capitals, which caused this merely superficial method of decoration to be neglected and abandoned. In the same way some of the shafts are roughly fluted in various fashions. The figure shews one of them, and the plain ones would probably have all gradually had the same ornament given to them, had not the same reasons interfered." p. 70.

The vivid and minute description of the great fire by Gervase, is literally translated in a manner which leaves nothing to be desired.

"In the year of grace one thousand one hundred and seventy-four, by the just but occult judgment of God, the church of Christ at Canterbury was consumed by fire, in the forty-fourth year from its dedication, that glorious choir, to wit, which had been so magnificently completed by the care and industry of Prior Conrad." p. 32.

"Meantime the three cottages, whence the mischief had arisen, being destroyed, and the popular excitement having subsided, everybody went home again, while the neglected church was consuming with internal fire unknown to all. But beams and braces burning, the flames rose to the slopes of the roof; and the sheets of lead yielded to the increasing heat and began to melt. Thus the raging wind, finding a freer entrance, increased the fury of the fire; and the flames beginning to shew themselves, a cry arose in the church-yard: 'See! see! the church is on fire.'

"Then the people and the monks assemble in haste, they draw water, they brandish their hatchets, they run up the stairs, full of eagerness to save the church, already, alas! beyond their help. But when they reach the roof and perceive the black smoke and scorching flames that pervade it throughout, they abandon the attempt in despair, and thinking only of their own safety, make all haste to descend.

"And now that the fire had loosened the beams from the pegs that bound them together, the half-burnt timbers fell into the choir below upon the seats of the monks; the seats, consisting of a great mass of wood-work, caught fire, and thus the mischief grew worse and worse. And it was marvellous, though sad, to behold how that glorious choir itself fed and assisted the fire that was destroying it. For the flames multiplied by this mass of timber, and extending upwards full fifteen cubits, scorched and burnt the walls, and more especially injured the columns of the church." p. 33.

After the fire "the brotherhood sought counsel as to how and in what manner the burnt church might be repaired, but without success; for the columns of the church, commonly termed the *pillars*, were exceedingly weakened by the heat of the fire, and were scaling in pieces and hardly able to stand, so that they frightened even the wisest out of their wits.

"French and English artificers were therefore summoned, but even these

differed in opinion. On the one hand, some undertook to repair the aforesaid columns without mischief to the walls above. On the other hand, there were some who asserted that the whole church must be pulled down if the monks wished to exist in safety. This opinion, true as it was, excruciated the monks with grief, and no wonder, for how could they hope that so great a work should be completed in their days by any human ingenuity.

"However, amongst the other workmen there had come a certain William of Sens, a man active and ready, and as a workman most skilful both in wood and stone. Him, therefore, they retained, on account of his lively genius and good reputation, and dismissed the others. And to him, and to the providence of God was the execution of the work committed." p. 35.

Gervase goes on to describe the church of Lanfranc and the choir of Conrad, and to compare them with the new work, by which means we are now enabled to identify all that still exists of the earlier work. He afterwards describes the operations of each successive year of the construction of the new work, and here the skill of his translator and annotator is eminently shewn in applying his descriptions, and thus enabling us to identify in the existing structure the work of each year from 1175 to 1184. It is not a little remarkable that the earlier work partakes much more of the Norman character; thus the work of 1175 is pure Norman, with the exception only of the pointed arch, while in 1184, after having traced the progressive change, we have in the Trinity chapel and the corona almost pure Early English work. It must be remembered that in 1178 William of Sens was so much injured by the fall of a scaffold on which he was at work, at the height of fifty feet from the ground, that he was unable to continue the work.

"And the master, perceiving that he derived no benefit from the physicians, gave up the work, and crossing the sea, returned to his home in France. And another succeeded him in the charge of the works; William by name,



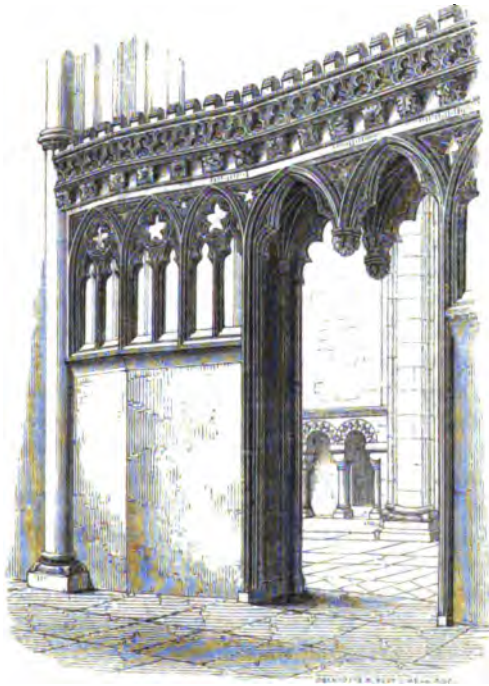
Compartment of the Corona.  
A D 1182-1181



English by nation, small in body, but in workmanship of many kinds acute and honest." p. 51.

The Early English work is therefore the work of William the Englishman, not of William of Sens; this may be accidental, but the main point is clearly established, that it was at this precise period the great change of style took place in England, and we may fairly assume in France also, since it is hardly possible that if the new style was known in France at the time William of Sens came over, he would be ignorant of it, and if acquainted with it, he would certainly have adopted it at once in his new work, instead of leaving it to be fully developed by his successor.

The subsequent history of the cathedral is perhaps less interesting, but every period is made out with equal clearness from the Registers and other documents; for instance, "Anno 1304 and 5. Reparation of the whole choir with three new doors, a new screen or rood-loft, (pulpitum,) and the

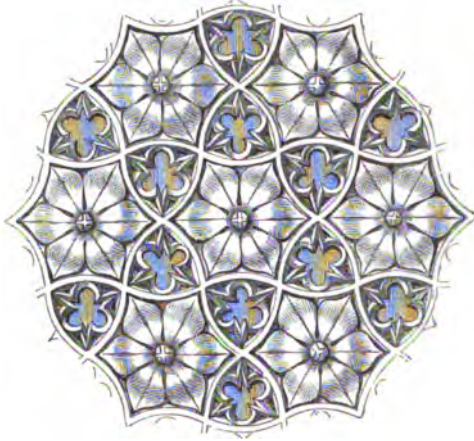


North Doorway and part of Screen. A.D. 1304. 5.

reparation of the chapter-house with two new gables . . . 839*l.* 7*s.* 8*d.* These entries must refer to the beautiful stone enclosure of the choir, the greatest part of which still remains. The three doors are the central or western one, and the north and south doors." p. 97.

The elegant diaper-work on the south side of the choir near the high

Altar is supposed to have been part of St. Dunstan's shrine, and probably also the work of De Estria.



Diaper. South side of Choir. A.D. 1304.

The fine decorated window in St. Anselm's chapel, said to have been erected in 1336, of which the bill is printed from the archives, bears so close a resemblance to the east window of Chartham church, a few miles only from Canterbury, that it must be considered as the work of the same hand, Henry de Estria, but as he died in 1331 there must be some error in the date of this window, which certainly looks earlier than 1336.

"*The Nave*.—In December of the year 1378, Archbishop Sudbury issued a mandate addressed to all ecclesiastical persons in his diocese enjoining them to solicit subscriptions for rebuilding the nave of the church, and granting forty days' indulgence to all contributors. The preamble states that the nave, on account of its notorious and evident state of ruin, must necessarily be totally rebuilt, that the work was already begun, and that funds were wanting to complete it." p. 117.

"A.D. 1381-96.—In the Obituary it is recorded that Archbishop Courtney gave more than a thousand marks to the fabric of the nave of the church, the cloister, &c. ; and that Archbishop Arundell (A.D. 1396-1413.) gave five sweet sounding bells, commonly called 'Arundell ryng,' as well as a thousand marks to the fabric of the nave." p. 118.

"A.D. 1390-1411.—Of Prior Chillenden, the same document states that 'he, by the help and assistance of the Rev. Father Thomas Arundell, did entirely rebuild the nave of the church, together with the chapel of the Blessed Virgin Mary, therein situated, and handsomely constructed.' Also the cloister, chapter-house, and other buildings enumerated.

"The epitaph of this prior, preserved by Somner, confirms this statement, by saying, 'Here lieth Thomas Chyllendenne, formerly Prior of this Church . . . who reconstructed the nave of the Church and divers other



buildings . . . and who, after holding the priorate twenty years, twenty-five weeks, and five days, completed his last day on the assumption of the Blessed Virgin, (Aug. 25) A.D. 1411." p. 119.

"*The Lady Chapel, south-west Tower, and Chapel of St. Michael.*—The Obituary records of Prior Goldston, (A.D. 1449-68,) that 'he built on the north side of the church a chapel in honour of the Blessed Virgin Mary, in which he was buried. He completely finished this chapel, with a stone vault of most artificial construction, a leaden roof, glass windows, and all other things belonging to it. He also constructed the walls of the courtyard, 'atrium,' of the said chapel, with a lead roof but no vault.'—'Moreover, he finished with beautiful workmanship the tower or campanile which was on the south part of the nave; from the height of the side-aisle of the church upward.' " p. 123.

"*The central Tower, or Angel Steeple.*—(A.D. 1495-1517.)—In the year 1495 Prior Sellyng was succeeded by a second Thomas Goldston, who like his namesake was a great builder, and the Obituary records many works of his. But that which he added to the church will be best stated in the exact words of the original.

" 'He by the influence and help of those honourable men, Cardinal John Morton and Prior William Sellyng, erected and magnificently completed that lofty tower commonly called Angell Stepyll in the midst of the church, between the choir and the nave,—vaulted with a most beautiful vault, and with excellent and artistic workmanship in every part sculptured and gilt, with ample windows glazed and ironed. He also with great care and industry annexed to the columns which support the same tower, two arches or vaults of stone work, curiously carved, and four smaller ones, to assist in sustaining the said tower.' " p. 126.

We cannot take leave of the learned Professor and his interesting work without expressing a confident hope that he will continue thus to give the Institute the benefit of his talents and researches, and to allow the world to profit by them afterwards in a similar manner.

**ANNALES FURNESIENSES. HISTORY AND ANTIQUITIES OF THE ABBEY OF FURNESS, BY THOMAS ALCOCK BECK, ESQ.** London, Payne and Foss, 1844. Royal 4to. pp. 403, with numerous plates.

In calling the attention of the public to this splendid and important contribution to the topographical history of England, we perform a duty too long delayed, and which even now must be unsatisfactorily fulfilled, owing to the numerous claims on our notice, and the limited space at our disposal.

The History and Antiquities of the district of Furness were first investigated by West, who published his imperfect and in many instances erroneous work about the middle of the last century. He was followed by Dr. Whitaker, who touched upon the subject in his History of Richmondshire, and at a still later period Mr. Baines hurried over the same ground in his History of Lancashire. The present volume supersedes, in every respect, the several essays of these writers.

It was no easy task to undertake the history of a district so remote and so little remarked, and the difficulties attending a protracted enquiry into its ancient condition were increased by the fact, that from the twelfth to the sixteenth century it was for the most part dependent on the powerful religious house to which it gave a name, and thus all the materials for its illustration were to be sought among the muniments of the abbey, which were dispersed and partly destroyed at the Dissolution.

In the present volume, therefore, the author has confined himself to a narrative of the foundation, advancement, and decline of the abbey of St. Mary; though we believe a general history of Furness may be expected from his pen at no distant period; in the meanwhile, the work before us is no mean substitute for it, for, as we have intimated, the history of the church is, in a great degree, that of the surrounding country.

Mr. Beck divides his work into four chapters. The first being introductory; the second relates the history of the Cistercian order; the third contains the history of the abbey; and the fourth is descriptive of the ruins. There is also an appendix of original and valuable documents. It will be seen that the third and fourth divisions are the most interesting.

In narrating the history of the abbey the author has adopted a method which was first observed by White Kennett in his *Parochial Antiquities*; viz. the incorporation of documentary evidence with the narrative, and a strict chronological arrangement of the whole: but it seems to us that the immediate type of Mr. Beck's plan may have been Morton's *Monastic Annals of Teviotdale*, since he groups his narrative and documentary evidence under the successive abbots, so far as their names and serial order could be ascertained. This arrangement is at once more convenient and easier than Kennett's, for in numerous instances an undated document may be referred with probability or certainty to the time of a particular abbot, when it is absolutely impossible to assign it to a particular year.

On this plan then the writer has brought together every known document of the least importance, relating to the history of the abbey, and the con-

nexion between them is maintained by a narrative always lively, and not unfrequently aspiring to a quaint eloquence. Of the correctness of the documents we cannot speak too highly. Indeed it may be truly said that this is one of the ablest, and also one of the most magnificent, volumes ever dedicated to the history of a single ecclesiastical foundation at the cost of one individual. We trust the expense has not been incurred in vain, at a time when the spirit of preservation is actively exerted to shield the venerable relics of the past from dilapidation and decay.

It is not our purpose to dwell on the architectural portion of the work further than to commend the style in which the engravings and details are executed.

As might have been expected, the volume contains a mine of information respecting the ancient families of the district, the Flemings, Harringtons, and others; and we may call the attention of the herald to the curious seal of William le Fleming, in the time of Henry II., on which a winged dragon foreshadows the serpent which the family eventually adopted for their crest.

The conventual seal of Furness is known only by an impression of it attached to the deed of surrender in the Augmentation Office; which was badly engraved by West. The matrix was destroyed by the commissioners at the Dissolution. We are indebted to the politeness of the author for an opportunity of presenting the accompanying accurate engravings of it, and of the abbot's Secretum, to the readers of the *Archæological Journal*. (See frontispiece.)



Seal of William le Fleming.



Seal of Edith de Merton 13th cent.



Seal of William Graindorge, 13th cent.

**BULLETIN MONUMENTAL, OU COLLECTION DE MEMOIRES ET DE RENSEIGNEMENTS POUR SERVIR A LA CONFECTION D'UNE STATISTIQUE DES MONUMENTS DE LA FRANCE**, by M. de Caumont, Director of the French Society for the Preservation of Historical Monuments. *Paris*, Derache, Rue du Bouloy; 8vo. vol. ix. 1843. pp. 704; vol. x. 1844, pp. 707; (with many woodcuts); each 12s.

THE above-named work is the publication of a sister society in France, to the establishment of which, and to some of its several General Sessions, we have already called attention at pages 81 and 186 of our first volume. But with the view of rendering the nature of its labours better known among us, and thereby of inducing, if possible, a feeling for more direct intercourse than yet exists with this Society, and with other Continental Associations similar to our own, it has been proposed to analyze occasionally such of its papers as may be most illustrative of English monuments. We shall therefore proceed to lay before our readers, as a supplement to the Essay on Sepulchral Brasses and Incised Slabs at page 197 of our first volume, the following abstract from a Memoir by the Abbé MAGNE on "Sepulchral Stones in the Cathedral at Noron" in Picardy, hoping that it may aid our English correspondents in appropriating some of those dateless effigies and inscriptions with which many of our churches still abound.

Beginning with Monumental Slabs of the thirteenth century, M. MAGNE says that they are almost invariably coffin-shaped, and that their effigies are represented as in an arch springing from columns which occupy the whole length of the stone; while in each spandrel are quatrefoils or rosettes, and often a small angel with extended wings carrying a censer or a trumpet, the style being altogether simple and elegant. But the only Costume of this epoch which he instances is that of a Sub-deacon in an ample vestment descending to the feet and lifted up over the arms, as the chasuble then was, his hand holding a book against his breast. The inscriptions, of which the lines, as well as the lines of the effigy, are filled up with red or black mastic, are generally on the border of the slab, and merely indicate the deceased's name and title, and the year of his death, concluding with a brief pious invocation or consolatory sentiment. But sometimes we also find about the head of the effigy—and when there is no effigy, upon the middle of the slab—a scriptural passage admonishing the reader of his last days: these inscriptions, though sometimes in the vernacular tongue, being usually in Latin, especially when relating to ecclesiastics, who alone, whether priests or not, have the title of "Magister" before their names.

Incised Slabs of the fourteenth differ from those of the preceding century in having the arch, which contains the effigy, more acutely pointed and more adorned, and sometimes in having two persons represented on

them. With respect to their ecclesiastical costume, Deacons and Sub-Deacons are in a dalmatic and tunic: the Cantor has a long cope and a short staff or baton; Canons have the amice, (then an essential part of their costume,) and Priests are in a chasuble resembling a cloak closed in front, and lifted up over the arms; while, it is worthy of remark, the stole and maniple were then much narrower than afterwards. The Laity are in long robes covering the whole figure, so that, except the feet, which are in the peaked shoes common to the subsequent century, no part of their under-dress is visible.

Inscriptions of the fourteenth century differ from those of the thirteenth, in having, after the name of the deceased, a more detailed enumeration of his offices, and the precise date of his death; but the same kind of preceding honorary title and succeeding invocation are still found. The vulgar tongue is a little more employed; the form of the letters is somewhat different; and an expression of the date, partly with Roman numerals, and partly with words fully written out, as in the following example, is not uncommon:—

*Hic jacet Dominus Johannes . . . . Presbyter Canonicus et Sub-cantor ecclesie Sub-  
meritis qui obiit anno Domini millesimo trecentesimo III<sup>to</sup> nono XXX die mensis  
Madi . . . . . in Domino Amen.*

And here we may remark that this effigy of a Sub-cantor has the same kind of staff as that borne by the Cantor of the thirteenth century.

Incised slabs of the fifteenth century are more profusely, though less elegantly adorned than those preceding them; and many have other symbolical representations than the small angels before mentioned, while the arch enclosing the effigy partakes of the same change as to form, which real architectural arches had undergone. Their Ecclesiastical Costume is also rich; the tunic having often a border of pearl-like ornaments, and a double band of Greek crosses. In the inscriptions, honorary titles are more numerous both before and after the name; the vernacular tongue is much oftener employed, and the uncial letters, hitherto generally used, give place to those called Gothic.

In the first part of the sixteenth century, that gorgeous style, called cinque-cento, so pervaded every branch of the fine arts, that it even modified the simplicity of tomb-stones, many having been then charged with small pointed-arched panels, of which some are occupied by figures of angels and weeping men and women, and others with skulls and crossed bones alternating with garlands. At the angles of the slab we now often find the four apocalyptic winged animals, emblems of the Evangelists; while above the effigy are the armorial escutcheons of the deceased arranged often about a death's head, and at the feet is occasionally the representation of a skeleton, accompanied with some scriptural sentences. It may be remarked, that where the countenances of the effigies are in good

condition, their expression is very appropriate, magistrates having a noble and severe mien, and their wives generally an amiable and pious look. Towards the latter part of the sixteenth century the embellishments of incised slabs are in the renaissance style, with Italian pilasters and mouldings, but altogether poor and feeble in execution; they were soon discontinued, and except in the bearing of inscriptions, monumental slabs became quite plain. The Costume, however, of the sixteenth century is in general very rich. The chasuble, for instance, is covered with flowers and arabesques, and often has an embroidered cross on its front, (like one in Salisbury Cathedral,) although the author of an ancient work, called "The Book of the Imitation," says that chasubles, with crosses on them, were never used out of Italy. Canons have their heads covered with the aumusse, and are also represented with the insignia of any particular dignities which they may have held. Bailiffs and other officers of the Chapter are clad in habiliments appropriate to their employments, their dress being a cloak descending to the heels, with loose sleeves, or else an open short frock-coat, with narrow sleeves terminating at the wrists, and a small turned-down collar; women have flowing sleeves adorned with fringe, and cords ending in knobs, and a garment like a pelerine having a small collar over it. The inscriptions of the sixteenth century always give the family name of the deceased, and fully set forth his honorary titles; the names of priests being often preceded by the words venerable and discreet—epithets restricted to them alone—while the laity are designated as honourable, though sometimes wise and good; and women, whether they had been single or married, are termed merely 'damsels.' After the name, moreover, we find all the scientific degrees of the defunct, whether Doctor, Licentiate, or Bachelor, &c.; the secondary inscriptions, before alluded to, as occurring on the middle of the slab, are still short and sentential, like those in our own country churches, viz. :—

*"Quisquis ades, qui morte cades, sta, respice, plora;  
Sum quod eris, modicum cineris; pro me, precor, ora."*

The principal inscriptions are, however, longer than those of former centuries, and generally end with "*Orate pro eo*," or "*cujus anima requiescat in pace*," and occasionally the emphatically pious ejaculation, "*Ihesu, esto mihi Ihesus*." The vulgar tongue is almost invariably employed, although Latin was then the language of the schools and scientific bodies.

All funereal monuments of the seventeenth and eighteenth centuries are bad imitations of Greek and Italian art, except a few at the beginning of the seventeenth century, on which we still find the ornamentation, the bordering, the panelling, and the effigy, accompanied with its trumpet-bearing angels of preceding times. But soon afterwards effigies on slabs gave place to antique semicircular or flattened arches on pilasters, with capitals, which, though somewhat like Corinthian, have, instead of acanthus leaves, the

interlaced pearled bands, &c., of debased Italian embellishment. Sometimes these pilasters seem merely to support funereal torches, or angels, who, with one leg in the air, sustain large heavy medallions inscribed with affected antitheses and enigmatical anagrams. At other times we find a monstrous figure with outspread wings, like those of a bat, holding a kind of fasces, composed of pick-axes and spades; to which are often added the death's-heads and cross-bones so common in the present day, the whole being generally enclosed in a border of tears and lambent flames mixed up with garlands and flowers.

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WITH a view also of comparing the style of the representations of the crucifixion now often discovered on our church-walls, we give from the same number of the "Bulletin Monumental" the following abstract of "An account of the first representations of the Crucifix and of early Hieratic Paintings," by the Chevalier Joseph BARD, of the Pontifical Academy of Archæology at Rome.

M. BARD states that it was not until after the figure of the Cross had been adopted as an imperial ensign by Constantine that it was regarded as an ecclesiastical symbol, and that in very early times it was merely a cross devoid of any representation on it. He asserts also that no part of the passion of our Saviour was ever depicted or any allusion whatever made to it, on any of the walls of the catacombs at Rome or elsewhere, or on any mosaics, or sculptures, or sacred vessels, except in the character of a good Shepherd. He attributes this non-existence of very early crucifixes, 1st, to the expediency of treating with deference the feelings both of Jews and Gentiles as to the horror with which they regarded a mode of death then inflicted only on the meanest slaves and malefactors. 2ndly, to the piety with which the early Christians, and among them artists themselves, venerated their Incarnate Deity. 3rdly, because their faith did not require any such excitement: and 4thly, because the rulers of the Church would not probably have tolerated any exhibition of the Redeemer's sufferings.

M. BARD proceeds to state that the earliest crucifix he has discovered is a small bronze, once gilt, now in the cabinet of bronzes in the Galleria degli Uffizi at Florence. This crucifix has the head inclined to the right, and is crowned with a kind of mural crown of three battlements. The hair is only indicated by dots, but the upper lip has a decidedly marked mustachio. The chest and legs are naked, the rest of the body being in a tight half tunic, through which the ribs are indicated by engraved lines. The folds of the tunic and of the girdle are respectively represented by a blue and white composition. The face is long, and in conformity with the hieratic type which all Byzantine artists continued to adopt up to the eleventh century. The body is attached by four nails, a practice which is said to have been prevalent during the whole period of Roman-Byzantine art, until the time

of Cimabué, who was the first who painted the feet of Christ placed one upon the other and affixed by one nail only.

The legend is in intaglio, and consists of the following words thus arranged :—

J . C . NAZ

ARENVS

REX JVD

EORUM.

It is remarkable that these characters are completely of Roman form, because the back of this crucifix has the date **MCCCXII**, but this M. Bard says is undoubtedly a date denoting the addition to it of a circle enclosing the figure of the Lamb, and four other circles, circumscribing the four evangelistic symbols, like those on the external stone of the prepositorium of the apsis of the ancient church at Serigny in the diocese of Dijon.

This interesting crucifix, which M. Bard assigns to the latter part of the fifth century, is an evidence of the gradual triumph of artistic feeling over popular repugnance, by first half-clothing the figure before venturing to represent it in that naked state to which we have now been so long accustomed. He compares the mosaic crucifix in St. Clement's church at Rome, which has arabesques of a Romano-Byzantine type, with some crucifixes in the South of France of the thirteenth century, with one in St. Martin's church at Lucca, and with the magnificent crucifix in the library at Sienna, which are all of the same date, and all, except about the middle, quite naked.

Alluding to the ancient Hieratic Paintings formerly in the catacombs and crypts, but now mostly removed to the Vatican, M. Bard says that the earliest portraiture of Christ, of the Virgin Mary, and of the Apostles, were brought from the East and adopted without any variation by all artists until the beginning of the eleventh century, when a few ventured to depart from them. He states also that very early paintings were destitute of chiaroscuro or any blending of their tints; and that although in the sixth century, the mechanical process of painting had been greatly modified, artists of every kind continued faithful to this traditional portraiture and hard oriental type until after the tenth century—the third period of Romano-Byzantine art—which it is easy to perceive by carefully comparing the mosaics of various periods contained in the several edifices above mentioned.

W. BROMET.



DANEMARK'S VORZEIT DURCH ALTHERTHUMER UND GRABHUGEL BELEUCHTET VON J. J. A. WORSAAE.

DENMARK'S OLDEN TIMES ILLUSTRATED BY ANTIQUITIES AND GRAVE-HILLS,—BARROWS. BY J. J. A. WORSAAE, COPENHAGEN, 8vo. 1844.

THIS interesting little book on the early remains which are found in the barrows and tumuli of Denmark, may be said to owe its origin to the magnificent collection of national monuments preserved in the Museum of Northern Antiquities at Copenhagen. This collection, which is believed to be without its equal in Europe, was commenced so recently as the year 1807, when the exertions making by some of the most learned Archæologists of Denmark, to rescue from destruction the remains discovered from time to time, in the early sepulchral monuments scattered over the country, had the good fortune to attract the attention of the government, and a commission was issued for the express purpose of securing the immediate transmission of all such antiquities as might be discovered to Copenhagen, where a wing of the castle has been specially appropriated to their preservation and arrangement.

The volume before us may be regarded in the first place, as an attempt to encourage the feeling now expressed amongst all classes of the community in Denmark, of the value and interest attached to such remains in a national and historical point of view, by furnishing them with a popular sketch of the contents and importance of their unrivalled collection:—and secondly, as the precursor of a more extensive work on a subject, of which the interest, as the editor very properly remarks, is not confined to Denmark, but extends to all the countries of Europe, and in an especial degree to such as are of Germanic race.

How valuable the contents of the work before us will be found to English Archæologists, would readily be learned from a slight glance at its contents, did not our knowledge of the connections which formerly existed between England and Denmark, render such evidence superfluous. But to resume our notice. It is well observed by the accomplished author, that many of the difficulties which impeded the labours of earlier antiquaries, in connection with this subject, arose from the error into which they fell of supposing that all the remains discovered in the various graves and barrows had originally belonged to one period and to one race. This error (pardonable enough when we consider the imperfect knowledge attained by those by whom it was committed) gave rise to many absurd theories and speculations which are now very properly exploded. Thus instead of looking upon celts, hammers, and other implements of stone, as sacrificial instruments, in which light they were formerly regarded, we now know that they belong to the earlier periods of history, and are in all probability remains of the primitive inhabitants of the countries in which they are found.

In this handbook of the Archæology of Barrows and Tumuli, for such M. Worsaae's little volume might, with great propriety, be designated, he

has adopted the simple, yet comprehensive system of classifying the relics of earlier times according to the materials of which they are composed ; for unquestionably the material marks the period in which such relics respectively were produced ; while the skill displayed in their construction seems to shew the gradual development of the arts, the gradual progress of civilization during such period. And little does the uninformed reader, who is ready to scoff at what he considers the useless labours of the antiquary, little, we say, does such a reader dream how much of historical information as to the state of society, and the condition of the people, the daily business of their lives, their domestic relations, their modes of warfare, and the extent of their commercial intercourse with other parts of the globe, M. Worsaae has acquired from an examination of the monuments of which he treats, and how agreeably he brings such information to bear upon the illustration of those very mouldering and time-eaten monuments from which he has extracted it.

Our limits will not admit of our laying before our readers any evidence of this in the shape of extracts, neither would such extracts do justice to the book, without the neat woodcuts by which they are accompanied : we must content ourselves, therefore, by directing attention to its contents. These are divided into three parts. The first, and to our mind the most interesting, treats of *The Antiquities of Denmark* :—*our* Antiquities, the author styles them, and so closely are they identified with those discovered in this country that *we* might well adopt his phraseology and his book as an exponent of *our* Antiquities. This division treats, 1. Of Antiquities of the Age of Stone. 2. Of Antiquities of the Age of Bronze. 3. Of Antiquities of the Age of Iron. The second division treats of Barrows and Tumuli under the several heads of, 1. Graves of the Age of Stone. 2. Of the Bronze, and 3. Of the Iron Age. 4. Of Graves in other countries, (more particularly in Sweden and Norway,) and 5. Of Rune Stones.

The third division treats, 1. Of the Importance of Monuments of Antiquity for History. 2. Of their Importance in a National point of view : and lastly the work concludes with some Observations on the opening of Barrows and Tumuli, and the preservation of Antiquities.



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*June*.—Ancienne Chapelle du Collège de Navarre à Paris, par M. N. M. Troche. Ancien Pavé de Paris, par M. A. P. Gilbert. Commission des Monuments Historiques instituée au Ministère de l'Intérieur: Travaux 1<sup>re</sup> Partie, par M. Grille du Beuzelin.

*September*.—Encore le Pretendu cœur de Saint Louis.

*October*.—Peinture Symbolique sur l'Annonciation, par M. A. Maury. Observation sur l'Age du Porche de Notre-Dame-des-Doms, à Avignon.

*November*.—Nouvelles Observations sur l'age du Porche de Notre-Dame-des-Doms, à Avignon, par M. Mérimée. Reliquaire de Saint Charlemagne, explication de la Pl. 15, par M. A. de Longpérier.

*December*.—Nouvelles Observations sur l'Age du Porche de Notre-Dame-des-Doms, par M. J. Courtet. Explication du vitrail de Saint-Denis, par A.M. Note sur une ancienne gravure en bois, par M. le Baron de Reiffenberg.

1845, *January*.—Tableau du Saint-Louis, explication de la Planche 20, par M. L. J. Guénébault.

*February*.—Arbre de Jessé, boiserie du XV<sup>e</sup> siècle, et vitrail de l'Abbaye de Saint-Denis, par M. A. Maury.

*April*.—L'Abbaye de Senanque, par M. J. Courtet. Eglise Gothique du Dobberan, par M. le Comte de la Bordes. Vitrail de l'Abbaye de Saint-Denis. Des Nouvelles Idées Emises par M. Guillery touchant la Nature de l'Ogive, par M. A. Maury.

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GENERAL REPORT OF THE PROCEEDINGS AT THE  
ANNUAL MEETING

OF

*The Archaeological Institute of Great Britain and Ireland,*

HELD AT WINCHESTER, COMMENCING TUESDAY, SEPT. 9, 1845.

GENERAL COMMITTEE.

**President.**

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TUESDAY, SEPT. 9.

The General Meeting was held at 12 o'clock at St. John's Room, the County Hall not being found large enough to contain the numbers attending the proceedings. The lower parts of the walls of this large room were covered with some excellent rubbings of interesting brasses, principally by the Rev. E. Hill, Student of Christ Church, Oxford, and the Rev. H. Adlington. There were also casts from the curious fonts in Winchester cathedral, and the church at East Meon; the figures on the latter giving a very rude representation of the Creation and Fall of Man. The President, attended by the members of the several Committees, having entered the room, ascended the platform, and the business of the meeting commenced.

The MARQUIS OF NORTHAMPTON, having taken the chair, addressed the meeting. He said it was his pleasing duty to open the proceedings of this meeting, which from what he saw in that room would prove as gratifying as its most earnest promoters could wish. He should not enter into a discussion on the nature and value of the study of archæology, for that subject would be much more ably handled by the reverend gentleman who would follow him, the Dean of Westminster. He might be allowed, however, to repeat what had been said by others before him, that archæology was the handmaid of history—without her, history would be a mere skeleton; but archæology served to re-animate the dry bones of facts, and to give a colouring where all was lifeless before. Without dwelling further on that subject, he would now notice one or two charges that had been made against the Association. A statement had gone abroad that this was a political meeting, but the notion was in itself so perfectly ridiculous that he did not feel in the slightest manner called upon to deny it. It had been said it was a polemical meeting. For this also there was no foundation. It was true that it was very numerously attended by the clergy, of whom he was proud to see so many around him; and that ecclesiastical monuments must naturally be interesting to them could not be doubted. They had only to look at the work of William of Wykeham, and at the beautiful church of St. Cross so near to them, when it would be evident that not only professional, but architectural and archæological motives had brought them together, and not polemics. If any differences of opinion had arisen among the members of the Established Church, those present were not met to enter into any discussion upon them, but to call on all to join in maintaining those sacred edifices which had been raised, it was impossible to doubt, by a sincere piety, although accompanied with the superstition of a dark age, and which proved the great excellence of architecture exalted at a time when other arts were in comparative debasement. The society might, if they pleased, discuss the wars of the Roses, but with the wars of the 19th century they had nothing whatever to do; and if they at all entered into the religious differences of the past, still they could not enter into those of the present. With minor complaints he would not trouble them. It was not for them then to consider any dif-

ferences that might have arisen among archæologists ; he deprecated their discussion, although he could not but regret them. Their meeting was indeed a large one, and so numerous and powerful a body could stand by themselves, holding out the hand of friendship to all lovers of archæology who would join them.

The DEAN OF WESTMINSTER then delivered an address on the nature and value of the study of archæology, which will appear in the forthcoming volume of the Proceedings of this Meeting.

The DEAN OF WINCHESTER said that he would not have presumed to address the meeting at that early period, surrounded as he was by so many possessed of greater talents, had he not been called upon to do so by the very kind manner in which the noble Marquis had spoken of the exertions of the clergy. Among the many duties of the Christian Pastor, there was none more important than that of using his utmost exertions to promote social intercourse between all ranks and degrees of men. Feeling strongly the advantage and necessity of such an institution as the Archæological Association, what could they, as clergymen, do less than open their gates and their hearts to receive such an assemblage as that with which he had now the honour to be associated? This was a proud day for the ancient city of Winchester, to receive within its walls so honourable and respectable a body, eminent not only for their rank and talent, but above all for their moral worth. A deep debt of gratitude was due to those gentlemen who had left their comfortable homes and travelled a long distance, to impart from their stores of knowledge, information calculated to enlighten others less instructed than themselves. In addition to the advantages which the city would derive by the presence of such a numerous assemblage, he might observe that, while by means of such meetings as these, a greater attachment to hereditary rank and institutions was created—a wider field was at the same time thrown open for the exertion of talent, whereby men of humble grade were raised up to social importance. It was gratifying to see the names of so many young men enlisting themselves under the banners of the society, determined to find employment in their hours of recreation. With respect to the excellent and eloquent lecture which they had just heard from the lips of the Very Rev. the Dean of Westminster, he would say, it was so good in composition, and so strong in argument, that seldom was a discourse of so much importance offered to the public. To that gentleman he returned his thanks for the great exertion of his very superior talents, and he was sure all would heartily concur in the proposition. He trusted the Association would long continue to flourish under the direction of the noble Marquis—that it would remain established on so firm a basis as to be beyond the reach of malice or misrepresentation.

The REV. DR. WHEWELL (Master of Trinity College Cambridge) rose and seconded the motion ; he expressed his diffidence in appearing before them so prominently, when so many better qualified than himself were present in the room. But he did rejoice to say how much he was filled with delight, at the noble sentiments, the noble language, the power worthy of

the greatest poets, with which the Dean of Westminster had given utterance to their feelings. They did love Antiquity, and that and every other of the noble thoughts, they had just heard so eloquently expressed, must now live and abide with them. Perhaps he might be allowed to say that he was no unfit representative of the amateurs in Architecture; he was a student of it of considerable standing: when a schoolboy, he had imbibed it with his very grammar, and the little work of Rickman which he then happened to possess, was always in his pocket. It became the Grammar and Dictionary of a new language to him. To that time, now above twenty years ago, he had often looked back with pleasure, and many others present perhaps could ascribe their present knowledge to the same source. The study of Architecture was not a mere amusement, but a most profound and valuable mental culture. To those who have pursued this study, buildings presented a meaning and a purpose which, though others might feel, they could not understand. He would not detain them further, but by expressing again the extreme gratification he felt in seconding the vote of thanks to the Dean of Westminster, for the pious and dignified address in which he had explained the purposes for which they ought to be, and he had no doubt were, met together.

The PRESIDENT, in putting the vote, could not but express the pleasure he felt in seeing those who had done for Germany and Italy what Rickman had done for England, present to take part in their proceedings. He alluded to Dr. Whewell and Professor Willis.

The vote was then put and carried.

Lord ASHBURTON proposed a vote of thanks to the noble President, in which he was sure he would be joined most cordially by the whole county of Hants. The noble Marquis had hastened, while on his travels abroad, at considerable personal inconvenience, to meet them, and to add the weight of his dignity, as President of the Royal Society, to the proceedings of the present Meeting.

The REV. THE WARDEN OF NEW COLLEGE, Oxford, said he felt it a great privilege and high honour, to be allowed to express his thanks and those of the Meeting to the noble Marquis, for the ability with which he had officiated as Chairman that day. As he had the honour to hold the office of Warden in the elder of William of Wykeham's Colleges, he might be allowed to express his great satisfaction in seeing so large a body of persons interesting themselves in the study for which that great man was so eminently distinguished. He felt it alike a pleasure and a duty to be present, and should listen with every attention to the remarks of the Archæologist on scenes so familiar to him, and although he could not contribute any information on that particular subject in which William of Wykeham so much excelled, he should look hereafter with more intelligent eyes on his buildings, and owe a large debt of gratitude to those whose researches should enable him to discover some new proof of the genius of their noble founder.

The REV. THE MASTER OF UNIVERSITY COLLEGE, Oxford, after apologizing for intruding on the Meeting, said that having once held the office of

President of the Oxford Society for promoting the Study of Gothic Architecture, and still holding that of one of its Vice-Presidents, he might be allowed to express the great satisfaction that all the Members of that Society would feel in the assistance rendered at the present Meeting towards the full development of the principles of Architecture. It was highly gratifying to him to see the vast improvement that had taken place during the last few years in the style of Ecclesiastical Architecture; not that professional knowledge of the science was previously wanting, but rather taste to appreciate the talents of those who were fully competent to raise good buildings. It was gratifying to him to think that, to the small Society commenced in the University of Oxford—from which so many others had sprung, and of which the present Meeting might be considered as the full development—was owing, to a great extent, the general improvement that had taken place. However great he might feel the desire to enter fully upon Architecture, he felt he could not do justice to the subject; he must however observe that buildings should not be studied for the purpose of making mere servile imitations, but that their structure should be modified for purposes more in unity with present times. There was a higher object than the mere study of ancient buildings for the sake of admirable principles evinced in the harmony of their proportions, there should be respect had for sacred things, and a higher appreciation of those great truths which the art was calculated to support. In the research after Ecclesiastical Antiquities, they must not only revere sacred things and sacred places, but endeavour to promote a noble rivalry with a bygone age, in favour of a purer faith, and shew their gratitude to Him, from whom they received all wherewith they were enabled to promote His glory. The recent revival of Gothic Architecture in this country had been without parallel, and he rejoiced to see the noble efforts made by individuals in erecting buildings at their own expense—not with a niggardly feeling, by giving merely that which they could spare out of their own superfluity, but by contributing with a liberal hand, in order to make the house of God worthy of the holy object for which it was designed.

Lord ASHBURTON then moved a vote of thanks to the Marquis of Northampton, for his kind attention in presiding over the meeting. This was carried unanimously.

The Marquis of NORTHAMPTON expressed his acknowledgments for the kind feelings displayed towards him by the Meeting, and to the noble lord for the manner in which he had introduced his name. It was true that he had come from a distant part of Europe on purpose to be present on this occasion, but, though he had somewhat shortened his stay on the continent, yet he did not feel that he had made any great sacrifice of pleasure. Whatever churches he might have seen in Germany, he could assert that none was more worthy his attention than the noble cathedral at Winchester; and it was worth while to come from any part of Europe to hear the noble address from the Dean of Westminster. A great deal had been said about architecture; but let it not be supposed that their pursuits were confined to

architecture alone, or that any thing interesting to the Archæologist was foreign to their purpose, Antiquities of every kind were to be their study. The noble lord, after noticing the auspicious commencement of the meeting, announced the different arrangements for the day, and the company separated.

In the afternoon, visits were made by very numerous parties of the members to the church of St. Cross, situated about one mile from Winchester, and its architectural features were examined under the superintendence of the Rev. Dr. Whewell, E. Blore, J. Colson, and J. H. Parker, Esqrs.

In the evening a General Meeting was held at the St. John's Room, President, the Marquis of Northampton, when the Rev. John Bathurst Deane read a Paper on the early usages of Druidical worship, which he illustrated by some very interesting views, plans, and models of primeval monuments and hypæthral temples; several of these models were sent for exhibition from the Institute of Bath, by the kind favour of J. H. Markland, Esq.

The Rev. J. L. PETIT, Secretary of the Lichfield Architectural Society, read a Paper on Romsey Abbey Church, illustrated by drawings.

EDWARD A. FREEMAN, Esq., Secretary of the Oxford Architectural Society, also read a Paper on the Architectural peculiarities of St. Cross, illustrated by his own pen and ink sketches, and by drawings by Mr. P. H. De la Motte. [As the Papers will be published at length in the forthcoming volume of the Proceedings of this meeting, their titles alone are here given.]

#### WEDNESDAY, SEPTEMBER 10.

In the morning a meeting of the Architectural Section took place in the St. John's Room, President, the Marquis of Northampton, when the Rev. Professor WILLIS delivered a lecture on the History and Architecture of Winchester Cathedral, illustrated by diagrams and drawings.

After which Professor COCKERELL, R.A., read a Paper on the Architectural genius of William of Wykeham, as displayed in his works generally, and particularly in the plans of Winchester College, and New College, Oxford, illustrated by ground plans and sections.

Early in the afternoon the President and several of the members visited the College, accompanied by Professor Cockerell, who pointed out the beauties and peculiarities of William of Wykeham's style of architecture on the spot; a less numerous party also visited Wolvesey Castle. At four o'clock Professor Willis accompanied a very large party over the Cathedral, and illustrated his lecture by directing attention to various parts of the building, proving his deductions, and shewing the method of his researches in a manner most gratifying to those who had the pleasure of accompanying him.

In the evening the Dean entertained all the members and visitors attending the Meeting, at the Deanery, with his wonted kindness and hospitality. By his permission a Museum of antiquities and works of art was formed in the gallery in the Deanery, and was thrown open to his visitors on this occasion. Of the precious and interesting objects exhibited by the kind liberality



of their owners, no account is here given, as a second edition of the catalogue of the museum, with many additions and corrections, will be published in the forthcoming volume of Proceedings.

THURSDAY, SEPTEMBER 11.

In the morning a meeting of the Historical Section took place in the Nisi Prius Court, County Hall, President, H. Hallam, Esq., who delivered a brief address, pointing out the province of the section, and distinguishing it from the other two sections of the Association. Mr. Hallam further observed that there were some defects which belonged to the English historical school, but that its distinctive character was remarkable accuracy, arising from the patient and business-like habits of the people, and producing a more just appreciation of evidence than is usual among our continental neighbours. He hoped that in the progress of the Association a more enlarged view would be taken of the objects of this study.

The following Papers were then read :—

On the ancient Palace at Winchester, and Arthur's Round Table, by E. SMIRKE, Esq., shewing that the present County Hall in which this Section was then holding its Meeting was the Hall of that Palace.

On Anglo-Saxon names, surnames and nicknames, by J. M. KEMBLE, Esq.

After which T. HUDSON TURNER, Esq. gave a short account of the ancient Fair of St. Giles in the city of Winchester.

The Section of Early and Mediæval Antiquities met in the Crown Court in the County Hall, President, W. R. Hamilton, Esq., when the DEAN OF HEREFORD gave an account of some Roman remains recently discovered at Kenchester, or Magna Castra, near Hereford.

E. P. SHIRLEY, Esq., M. P., gave a description of some Irish Antiquities discovered in a Crannoge, or wooden house, on an artificial island in a lake in the county of Monaghan, which were exhibited at the meeting.

ALBERT WAY, Esq., read a letter from Sir S. R. Meyrick explanatory of a curious missile weapon laid before the meeting.

The following Papers were then read :—

On some Ancient British, Romano-British, and Roman Sepulchral Remains, discovered in the neighbourhood of Rugby in Warwickshire, by M. H. BLOXAM, Esq.

On some Encaustic Pavements in Churches in Devonshire, by the LORD ALWYN COMPTON.

On a Decorative Pavement of Encaustic Tiles formerly existing in Jervaulx Abbey, York, by the Rev. JOHN WARD.

The President and a large party, on quitting the County Hall, inspected the sallyport and subterranean works which had been opened expressly for the occasion, and lighted up by the kindness of Mr. Brown, the proprietor, consisting of a portion of the passage of descent from the keep, or chief portion of the stronghold above, which gave access to a sort of vestibule or small chamber, whence proceeded passages of descent to the exterior moat,

and to the interior moat towards the city: by this last the party entered on this occasion. The arrangements for strong doors, bars, &c. appear in the vestibule closing off these passages; the masonry is very excellent; the vaulting constructed with a slightly pointed arch: the whole is in the style of the early part of the thirteenth century. There is a tradition of a passage hence to the Cathedral.

In the middle of the day an excursion to Romsey Abbey Church took place, when several Members, desirous of shewing the interest which they felt in the progress of the restoration of this noble fabric, offered towards the work the following Contributions.

	£	s.	d.		£	s.	d.		
The Most Noble the Marquis of Northampton	-	5	0	0	Rev. W. Staunton	-	1	0	0
Lord Alwyn Compton	-	1	0	0	Rev. Dr. Plumtre	-	1	0	0
The Very Rev. the Dean of Ely	1	0	0	E. A. Freeman, Esq.	-	1	0	0	
Rev. G. M. Nelson	-	1	0	0	John Murray, Esq.	-	2	0	0
Rev. A. Hussey	-	1	0	0	Rev. R. Willis, Jacksonian Professor	-	1	0	0
A. J. B. Hope, Esq., M.P.	-	10	0	0	Rev. C. W. Bingham	-	0	10	0
Rev. C. Awdry	-	1	0	0	Rev. J. J. Smith	-	0	10	0
Albert Way, Esq.	-	5	0	0	John Noble, Esq.	-	0	10	0
W. W. Bulpett, Esq.	-	1	0	0	Rev. Dr. Todd	-	1	0	0
Evelyn P. Shirley, Esq., M.P.	1	0	0	Rev. C. Gaunt	-	0	10	0	
Rev. G. H. Bowers	-	1	0	0	C. F. Barnwell, Esq.	-	1	0	0
Rev. Henry Addington	-	1	0	0	Richard C. Hussey, Esq.	-	0	10	0
Rev. John Ward	-	1	0	0		-	0	10	0
Rev. C. W. Lukis	-	1	0	0	R. W. Blencowe, Esq.	-	1	0	0
Rev. C. H. Hartshorne	-	1	0	0	C. R. Cockerell, Esq.	-	0	10	0
Lewis H. Petit, Esq.	-	2	10	0	C. J. Palmer, Esq.	-	0	10	0
Robert Southey Hill, Esq.	-	1	0	0	Sir Stephen Glynne, Bart.	-	2	0	0
Miss Mackenzie	-	1	1	0	William Burge, Esq.	-	1	0	0
R. E. E. Warburton, Esq.	-	1	0	0	Brownlow Poulter, Esq.	-	1	0	0
J. Clarke Jervoise	-	1	0	0	Rev. Dr. Bliss	-	2	2	0
Beckford Bevan, Esq.	-	1	1	0	J. H. Markland, Esq.	-	2	2	0
Rev. W. H. Gunner	-	1	0	0	Rev. W. Dyke	-	1	1	0
P. H. De la Motte, Esq.	-	1	0	0	Edward Hawkins, Esq.	-	1	0	0
Rev. J. L. Petit	-	2	10	0	Rev. S. R. Maitland	-	1	0	0

In the evening a public dinner took place at the St. John's Room, at which the Marquis of Northampton presided, nearly 200 being present.

#### FRIDAY, SEPT. 12.

On this morning a large body of the members visited Porchester castle, every facility for the examination of which was afforded by the kind favour of the proprietor, Thomas Thistlethwayte, Esq., of Southwick Park. During the inspection of the outer walls of the castle Mr. Hartahorne pointed out the portions which he supposed to belong to the original Roman work, explaining the mode of structure, and making many interesting remarks.

Another party visited Southampton and Netley, and the celebrated remains of Beaulieu abbey in the New Forest, and returned by the new Gothic church at Marchwood. At Southampton, Mr. Parker called their attention to the church of St. Michael, with its Norman tower-arches, and the rich font of the latter part of the twelfth century; and at Holyrood

Church, to the nave-arches of the fourteenth century, and chancel of the fifteenth, with some good stalls; the ancient hospital called "God's House," a curious example of an alms-house of the early part of the thirteenth century: the town walls, with other arches of several different forms, and some remains of other buildings of the twelfth century. At Beaulieu, Mr. J. G. Nichols explained the peculiarities of the very remarkable tiles; and the beautiful pulpit of the thirteenth century was much admired.

During the day a magnificent series of drawings of antiquities found in Ireland, was exhibited, by the kind permission of the Council of the Royal Irish Academy, in the museum at the Deanery.

In the evening a meeting took place in the St. John's Room, President, the Marquis of Northampton, when a very full account of the structure and history of Porchester castle was read by the Rev. Charles H. Hartshorne, illustrated by numerous drawings on a large scale, exhibiting sections of the walls of this and similar buildings.

E. SHARPE, Esq., then read an essay on the pointed arch, illustrated by drawings and by models of vaulting and groining. In the course of his paper, Mr. Sharpe explained some structural peculiarities of the church of St. Cross, and after it was concluded the President adverted to the church of St. Andrea at Vercelli, in the north of Italy, recently visited by him, and which might be considered as an example of the anomalous class of structures on which great light had been thrown by Mr. Sharpe's essay.

#### SATURDAY, SEPT. 13.

In the morning a meeting of the Historical Section was held in the Nisi Prius Court, at the County Hall. Sir J. BOILEAU presided, and regretted the absence of Mr. C. Bailey, the Town-clerk, who had promised to read an interesting paper on the domestic regulations of the city of Winchester.

The following papers were then read:—

An inedited account of the marriage of the duke of Burgundy, with the princess Margaret, sister of king Edward the Fourth, by Sir THOMAS PHILLIPPS, BART.

On the ancient Mint and Exchange, at Winchester, by EDWARD HAWKINS, Esq.

Mr. WEDDELL of Berwick on Tweed, made a few remarks on the importance of the Pipe Rolls in all investigations connected with the ancient Mints.

One of the Honorary Secretaries then read a paper by Sir Frederick Madden, on the Common Seal and privileges of the men of Alverstoke. The roll, and a wax impression of the seal referred to in this paper, were at the same time exhibited.

A Meeting of the section of Early and Mediæval Antiquities, was held in the Crown Court, at the County Hall, President, W. R. HAMILTON, Esq., when the following papers were read:—

1. On the Seals of the Earls of Winchester.
2. On the Seals of Win-

chester city, and on the Seals for the Recognizances of Debtors, temp. Edward II. 3. On the Seals for cloths used by the King's aulnager, by JOHN GOUGH NICHOLS, Esq.

E. HAILSTONE, Esq., then read a paper by the Rev. John Gunn, on Roman remains discovered in Icenia: at Burgh, near Aylsham; and at Caister, near Yarmouth, Norfolk; and a paper by George Du Noyer, Esq., on the classification of bronze celts and arrow-heads.

The PRESIDENT then read an abstract of a paper by Sir F. Madden, on the monument of Sir R. Lyster, in the church of St. Michael's, Southampton, which has been wrongly called the monument of the Lord Chancellor Wriothesley, earl of Southampton; and communicated a letter from the Rev. Dr. Ingram, the President of Trinity College, Oxford, on Roman roads in Hampshire, and another from William Roots, M.D., giving an account of Roman antiquities found in the Thames, near the town of Kingston.

Mr. HERBERT WILLIAMS exhibited a small brooch of gold, in the form of the letter A, inscribed on one side; at the back are four small precious stones, two rubies, and two turquoises, and the letters AGLA. This relic was ploughed up in Wiltshire.

In the middle of the day a Meeting of the Architectural Section took place in the Nisi Prius Court, at the County Hall, J. H. MARKLAND, Esq., in the chair; the following papers were read:—

A communication from the Mayor of Winchester respecting the proposed restoration of the King's Gate and church of St. Swithin.

A. J. BERESFORD HOPE, Esq., M.P. Some account of the Priory Church at Christchurch, Hants.

Rev. GEORGE ATKINSON. On Stow Church, Lincolnshire, read by Mr. Turner.

B. FERRY, Esq. Remarks on the Churches of St. Cross, Crondal, and Christ-church, read by the Rev. J. L. Petit, illustrated by numerous drawings.

O. B. CARTER, Esq. On East Meon Church, Hants, illustrated by some very fine drawings.

JOHN BILLING, Esq. An account of the Friary Church, at Reading, Berks, now the Town Bridewell; also illustrated by some interesting drawings.

Sir JOHN AWDEY. On the superior purity of the English Gothic style.

The Rev. WILLIAM GUNNER. On Southwick Priory.

Mr. PARKER made a few observations on the Norman house at Christ-church, which is perhaps the most perfect house of the twelfth century remaining in England, the walls being entire, though much concealed by ivy.

Mr. GUNNER made some remarks on the remains of Roman dwellings discovered in Winchester.

In the evening, a Meeting took place at the St. John's Room, President, the Marquis of NORTHAMPTON, when the following papers were read:—

The Rev. Professor WHEWELL. On the Distinctions of Styles in Architecture in general, and their names, read by Mr. W. R. Hamilton.

CHARLES WINSTON, Esq. On the Painted Glass in the Cathedral at Winchester, read by the Rev. J. L. Petit.

W. S. VAUX, Esq. Notice of Records in the Corporation Chest at Southampton, read by one of the Honorary Secretaries.

At the close of the proceedings of the evening the President read the following list of Papers offered to the Association at this Meeting, for the reading of which he regretted that there had not been sufficient time.

On the Minor Decorations of the Abbey of St. Alban's, by the Rev. Henry Addington, late Secretary of the Oxford Architectural Society.

On the Torques, Armilla and Fibula, by Samuel Birch, Esq., Assistant Keeper of the Antiquities, British Museum.

Notice of a remarkable chamber in the south of France, fitted with elaborately carved wainscot, a very interesting example of the florid domestic architecture of the sixteenth century, by Sir John Boileau, Bart.

Some account of the Castillion family formerly seated at Benham Valance in Berkshire, by George Bowyer, Esq., D.C.L.

Extracts from the return of the Commissioners of the Hospitals, Colleges, Fraternities, &c., in the counties of Southampton and Berkshire.

Extracts from the Commissioners' return of Colleges, &c., made 2 Edw. VI., so far as relates to the city of Winchester, from the Public Record Office, by Henry Cole, Esq., one of the Assistant Keepers of Records.

Copy of the Deed for building Helmingham Steeple, Suffolk, A.D. 1723, by David E. Davy, Esq.

On ancient modes of Trial by Ordeal, by William Sidney Gibson, Esq.

On the changes of Style observed in the Works of William of Wykeham, by the Rev. William Grey.

Particulars relative to the Parishes of Upham and Durley, extracted from the old Registers and Churchwardens' Accounts, communicated by the Rev. John Haygarth, Rector of Upham.

Account of the Church of Poynings, Sussex, and its decorations, by the Rev. Dr. Samuel Holland, Precentor of Chichester, communicated through the Very Rev. the Dean of Winchester.

Notice of the richly carved roof of Cilcain Church, Flintshire, supposed to have been brought from Basingwerk Abbey, by the Very Rev. C. S. Luxmoore, Dean of St. Asaph.

Notes on Hyde Abbey, and some ancient relics there discovered, by Miss Melissa Mackenzie.

On Polychrome Painting, by James Laird Patterson, Esq., Treasurer of the Oxford Architectural Society.

Some account of Antiquities discovered in a Crannoge, or wooden house, on an artificial island in the county of Monaghan, by E. P. Shirley, Esq., M.P.

Notice of some elegantly designed specimens of Decorative pavement tiles, of French fabrication, discovered at Keymer, in Sussex, by the Rev. Edward Tromer, through the Rev. Charles Gaunt.

Notices and Extracts from the Episcopal Registers of Winchester, by T. Hudson Turner, Esq.

Notices of the general History of Winchester, from the Saxon period to the close of the thirteenth century, by T. Hudson Turner, Esq.

Note on the Royal Charters granted to the city of Winchester from the Conquest to the time of Edward I., by T. Hudson Turner, Esq.

Transcript of the inedited MS. History of Winchester Cathedral, written by a monk of Winchester, the original preserved in the Library of All Souls College, Oxford, by the Warden of New College.

#### MONDAY, SEPT. 15.

At half past 11 o'clock a General Meeting of the Subscribing Members of the Association, took place in the St. John's Room, President, the Marquis of NORTHAMPTON.

The Treasurer, the Rev. S. R. Maitland, at the request of the President, made a statement of the accounts, from which it appeared that the amount in the hands of Messrs. Cockburns & Co. on the 8th instant, was £369. 6s. 6d.; besides which had been received on account of the Institute up to, and including Sept. 13, 1845, £160. 2s. The amount of expenditure up to the 8th instant was £187. 17s. 3d. One of the Honorary Secretaries then read the following list of extraordinary donations, towards defraying the expenses of the Annual Meeting:—

	£.	s.		£.	s.
The Marquis of Northampton	-	5 0	Rev. Edward Burney	-	1 1
The Lord Ashburton	-	10 0	Albert Way, Esq.	-	5 0
Sir Thomas Philipps, Bart.	-	5 0	Edward Hawkins, Esq.	-	2 0
Sir John Boileau, Bart.	-	5 0	William Roots, Esq., M.D.	-	1 0
The Hon. Richard Watson	-	5 0	Matthew Dawes, Esq., Westbrook		
Rev. Charles H. Hartsborne	-	4 0	Bolton.	-	2 0

ALBERT WAY, Esq., Honorary Secretary, read the following report:—

"I have the honour to report to the meeting on the present occasion several circumstances which may justly be regarded as of a very encouraging nature as connected with the future prospects of this society. It must be highly interesting to all persons who desire our welfare and permanent establishment to observe the friendly sympathy and disposition to co-operate in our endeavours shewn at the present time, not only by numerous distinguished individuals, but also by public bodies in various parts of the kingdom instituted for purposes similar to our own. I have to announce amongst the donations received for the library of our society a work of no ordinary interest, presented by his excellency the Chevalier Bunsen, being his recently published *Dissertation on the Basilicas of Christian Rome, and their connexion with the Theory and History of Church Architecture*. I will claim the attention of the meeting for a few moments whilst I read the communication which accompanied this gratifying donation.

[Mr. WAY then read a letter from one of the sons of the Chevalier Bunsen.]

"The Irish Archæological Society, by a vote of council, have pre-

sented a series of their valuable communications on subjects connected with the ancient history of Ireland, which are this day laid before you by their Secretary, the Rev. Dr. Todd, honorary member of your Central Committee. That gentleman, in his official capacity as a member of the council of the Royal Irish Academy, has also been charged to submit for the inspection of the present meeting, the collection of drawings, which so admirably represent the weapons and implements of the early races by which Ireland was occupied. This exhibition forming an illustrated catalogue of their museum, supplies a series of examples highly valuable as evidences for the purpose of comparison with the few scattered remains of the same period found in our own island, and of essential service for the arrangement of a class of objects hitherto very imperfectly studied by English Antiquaries. The Society of Antiquaries of Scotland has shewn, with singular liberality, their desire to promote our cause by the vote of their council to send the more valuable antiquities preserved in their museum for exhibition at this meeting. We must deeply regret that a domestic calamity has deprived us of the gratification of seeing amongst us this day their Secretary, Mr. Turnbull, one of our local representatives at Edinburgh, to whom this valuable charge had been intrusted. The Principality has likewise shewn itself not less zealous in behalf of our Society, and the friendly feeling of the Royal Institution of South Wales induced that body to forward to Winchester a valuable contribution to the rich stores which have been exhibited. They have been despatched by their honorary librarian, Mr. George Grant Francis, your local secretary for Glamorganshire, whose unavoidable absence from our meeting is much to be regretted. I cannot omit on this occasion to invite the attention of members to the very great benefit which would accrue to us from the formation of a library at our apartments in London, composed chiefly of modern Archaeological publications, which I feel assured would greatly facilitate the researches of many of our members. I have to report that the number of our subscribing members amounts at the present time to upwards of seven hundred; and, whilst I cannot but congratulate the society on this rapid increase of our supporters, I must hope that we shall, by a still greater augmentation of our body, gain extended means of carrying into effect that system of correspondence and research which is amongst the chief objects of our institution. It must be borne in mind that with the present moderate rate of our annual contribution, it will be difficult to carry our intentions into effect unless aided by the co-operation of a very numerous body of subscribers. I cannot omit, at the close of this most gratifying meeting of our Society, to call attention to the encouraging fact that so large a proportion of the members who pledged themselves to attend on this occasion, amounting to upwards of 150, many of whom were engaged in important professional and official duties, should have been enabled to realize their promise of being present, and taking part in our proceedings here. More than two-thirds of that number have given their active and cordial co-operation on this occasion. The causes which have unavoidably prevented some of our warmest friends

from joining us at the present time have been already announced, and I will, by permission, lay before you several communications which have been subsequently received. I cannot conclude without offering my hearty congratulation on the highly favourable auspices under which this meeting has so happily been conducted, and the hopeful promise which is afforded to us by the character of its proceedings."

The PRESIDENT then expressed on the part of the following gentlemen their regret at having been unavoidably prevented from attending this Meeting,—the very Revs. the Deans of Exeter, Salisbury, Peterborough, and Chichester, His Excellency the Chevalier Bunsen the Prussian Ambassador, the Rev. the President of Trinity College, Oxford, Archdeacon Burney, Rev. Dr. Spry, Rev. Dr. Bandinel, the Right Hon. Sidney Herbert, M.P., P. Hardwicke, R.A., A. Poynter, A. Acland, R. B. Phillips, Esquires, and W. B. Turnbull, Esq., Secretary of the Antiquarian Society of Scotland.

The PRESIDENT then said,—We have now to proceed to the more important business of the day—that of making the regulations for our guidance in the future, and there is one point of considerable importance to which I will now direct your attention, as it is one on which may arise misconception or misconstruction. We ourselves, and the public generally have been put to great inconvenience—to use a vulgar and old saying—by there being two Simon Pures in the field. It is inconvenient to persons wishing to join us,—it is inconvenient to persons wishing to join other associations,—it is inconvenient to all, and seeing the way in which we have been supported by the public, they are, I think, entitled to consideration at our hands, and I therefore am of opinion we ought to change our name. I have thought of this before, and immediately before I went abroad I held a conversation with Mr. Way respecting it, to see if we could not make some arrangement before another meeting. I thought it right to recommend that some mutual agreement should be come to by the two Societies, and a change of designation take place. I recommended to our rivals,—not that I mean to call Lord Albert Conyngham my rival, for I believe that his intentions are of the best kind, although I am afraid he has allowed himself to be deceived,—that both, by common consent, should change our names, and that, as there were two words to the present title—Archæological Association—we should take one word and they the other; that one should be called the Antiquarian Association, and the other the Archæological Society. I will read to you Lord Albert's reply, which I think most honourable to him individually. I am sorry to say I cannot read you my letter to him, I unfortunately did not preserve a copy of it. The Marquis then read Lord Albert's letter, which was to the effect, "that he could not well make the Marquis's proposition to members of an association who had just elected him their president, as by so doing, they would admit that they had assumed a title without any claim to it. That they were willing to listen to any proposal for re-uniting the society, but that such proposal must come from the other side, and that he himself was will-



ing to make any personal sacrifice to secure such object." The Marquis then stated that the substance of his reply was, "that he was afraid any attempt to unite the bodies at present would be more likely to prevent than to produce so desirable an object; that he did not wish the other party to make any concession, for if it was a concession on one part, it must be so on both. That he had suggested that the first step should be taken by them, because they held their meeting first, and would thus have the first opportunity: that besides, Lord Albert was president of his section, while he (Lord Northampton) was only the local president elect of the other. That he did not intend that either party should abandon their claim to be *the association*, but that they should simply for mutual convenience each give up part of their common name." The Marquis added, I did not succeed, but my feelings still remain the same, and the Central Committee, to whom I have submitted the question, agree with me. We do not call upon you to make any concession to the other party, but to look to the public convenience; that public who have so generously supported us on the present occasion, and who have a right to say, "Why put us to this inconvenience? Why make matters personal that ought not to be personal? Why talk of the Way party and the Wright party?" We are now strong. We can stand upon our own ground. We can say to Lord Albert, "You are the minority, the name is of no consequence to us, you may have it." We are seven hundred. Under these circumstances I deny that we are making any concession, and if we were, we could afford to make it. We do not say we are not in the right, for I believe we are. We were right in not consenting to the violent measures taken at the time. Our opponents always avoid the real question at issue. Lord Albert Conyngham resigned the presidency, and this put us into a difficulty. There are times when it is necessary for public bodies to use violent means, but they should always avoid being more violent than is absolutely necessary. Now, in this case, admitting, for the sake of argument, that there was a grievance to be redressed, all that could be necessary was that the general committee should be called upon to summon a general meeting of the members. Instead of this, a meeting was called by the Treasurer, at which about 150 out of 1,700 or 1,800 members attended. No notice was given that the minority intended to turn out the majority of the committee; but an intimation rather to the contrary. What right then had they to turn them out? What power had they to do so? None. But we had a right to say we would not abide by the decision of such a meeting; and it should also be observed,—the meeting took place before Easter—at a time when very few of the members of the Association were in London. A meeting so called had no power to re-elect Lord Albert Conyngham. Without now going into the question of the *Album*; admitting (for the sake of argument) that there had been mistakes in that matter, nothing justifies such a proceeding. However, by a change of name we in no way recognize the validity of such acts; the only parties concerned in the change are ourselves and the public, and I think the latter have a right to expect thus much at our hands. I must now refer

to a statement by Mr. Pettigrew published in *The Times* to-day. He says, "I cannot but deeply regret to see a nobleman for whom I entertain the highest respect standing forth as the leader of the secessionists, and in his speech, as reported in your paper of this day, he is represented to describe himself as 'one of the earliest members that joined the association, and afterwards filled the situation of president of the architectural section.' Now, Sir, this must surely be an error of your reporter, for the Marquis of Northampton never attended a meeting of the association, neither proposed either a member or a correspondent, never subscribed to the funds, nay, even declined to be president of the central committee upon its formation, on the ground of his position as president of the Royal Society. The only architectural section ever held was at Canterbury, and Professor Willis was the president." In regard to my being one of the earliest members of the association, I believe I was, though I did not contribute before the division, being then absent from town, and being desirous to know what sums were given by others; but after the separation I at once made a donation, because I thought it advisable that the President of the Royal Society should discountenance an irregularity so dangerous as a precedent. The Reporter was wrong in stating that I claimed the honour of having "filled" the situation of President of the Architectural Section. What I did say was, that I had "accepted" that Presidency for the present Meeting, in fact it was so announced in the printed advertisement, but I did not fill the office, having subsequently accepted that of President of the Meeting. It is also true that I never attended any previous meeting, because there never has been but one,—that at Canterbury last year—at which I fully intended to have been present, had I not been prevented by the necessity of my going abroad and by the state of my health. To return, however, to our regulations. The Committee have come, after great consideration, unanimously to the determination to change our name and adopt a fresh one. It is not one of the names I recommended to Lord Albert; but still it will shew I was sincere in my offer, and will not in any way detract from our position. We are to be called the Archæological Institute of Great Britain. The word "Institute" is, I think, a better name than "Society," and it is borne by one of the leading bodies of Europe—I mean the Institute of Paris. The word implies that we mean to teach, and that we are not merely a company met together for the sake of society. There will be no difficulty in regard to our journal—the name will remain the same. The next number of our journal will be *The Archaeological Journal*, No. 7. You are now called upon to confirm the decision of the Committee; you, of course, have a perfect right to negative the decision of that Committee. This, I trust, you will not do; but place that trust in them which I think they have deserved at your hands. So far we have had a prosperous voyage, and are nearly in port, where I hope we shall arrive safe. With these observations I trust I have made my farewell speech to the contrary, and that we shall have no more of it. If it becomes absolutely necessary to defend ourselves, of course we must not shrink from this

necessity; but, as we shall abstain from attacking others, I hope others will abstain from attacking us.

At the suggestion of Mr. BABINGTON the words "and Ireland" were added after "Great Britain."

One of the Honorary Secretaries then read the regulations for the management of the Institute, which were afterwards submitted to the meeting, and carried unanimously. They are as follows:—

REGULATIONS FOR THE GOVERNMENT OF THE ARCHAEOLOGICAL  
INSTITUTE OF GREAT BRITAIN AND IRELAND.

The Archaeological Institute of Great Britain and Ireland is formed in order to examine, preserve, and illustrate all Ancient Monuments of the History, Manners, Customs and Arts of our Forefathers.

I. The Archaeological Institute of Great Britain and Ireland shall consist of **LIFE MEMBERS**, contributing a donation of not less than £10., of **ANNUAL MEMBERS** contributing not less than £1. each year, and of **CORRESPONDING MEMBERS** who, taking an interest in its objects, and being disposed to give furtherance to them without any pecuniary contribution, may desire to attach themselves to the Institute. The Corresponding Members shall not be entitled to vote nor have any other privileges.

II. The Government of the Institute shall be vested in a Central Committee consisting of a President, four Vice-Presidents, three Honorary Secretaries, a Treasurer, and twenty-four ordinary Members.

III. The President's tenure of office shall be for one year.

IV. The Honorary Secretaries and Treasurer shall be elected by the Committee, who shall also have the power of electing a Secretary at such a Salary as they may consider proper.

V. The Election of the President, Vice-Presidents, and Members of the Central Committee shall be made by the Ballot of the Life and Annual Members at the Annual Meeting. The Committee shall select one Vice-President and six Members of their body who are to go out annually, and shall nominate one Vice-President and six other Members to fill up the vacancies. The names of those who go out and of those who are proposed to supply their places shall be hung up in the Local Committee Room during the whole time of the Annual Meeting, and a printed copy of such lists furnished to each Member of the Institute with his Ticket for the Annual Meeting. No Member of the Committee, except the Honorary Secretaries and Treasurer, shall remain on the Committee more than four years, or be eligible to serve again until after the lapse of one year. Any Member of the Institute is at liberty to substitute on the list other name or names for those proposed by the Committee.

VI. The Committee shall be empowered to fill up *pro temp.* by election all occasional vacancies that may be caused by the Death or Resignation of the President, any of the Vice-Presidents, or ordinary members of the Committee.

VII. These Vacancies shall be supplied on the recommendation of at least three Members of the Committee, made in writing at one of the ordinary Meetings, the proposed Member to be balloted for at the succeeding ordinary Meeting.

VIII. The Annual Meeting shall be holden in one of the cities or principal towns in the kingdom, at which the elections, the appointment of the place of Meeting for the ensuing year, &c. shall take place. Notice of this Meeting shall be given by one of the Honorary Secretaries, by order of the Committee.

IX. The Committee shall have the power of nominating a certain number of Local Vice-Presidents.

X. No other General Meeting of the Institute shall be holden without the consent of at least three fourths of the Committee expressed in writing; for such Special Meeting a notice of at least three weeks shall be given by Advertisements in the public papers. At this Special Meeting the President, or in his absence one of the Vice-Presidents, shall take the Chair, and in their absence the Committee shall appoint a Chairman.

XI. Neither at the General Annual Meeting, nor at any Special General Meeting shall any alteration of, or addition to, any of the Rules or Regulations of the Institute be submitted to the Meeting unless upon a proposal in the form of a Resolution in writing, signed by two Life or Annual Members, which shall have been sent to the Committee one month previous to the Meeting, and suspended in their Committee Room.

The Summons for the Special General Meeting shall specify the Resolution or Resolutions to be submitted to the Meeting, and the discussion shall be confined to that object only: in case such proposed Resolution or Resolutions shall be carried, another Special General Meeting shall be summoned by the Committee after the lapse of not less than a fortnight, or more than a month, for the sole purpose of ratifying or rejecting such Resolution. If, however, the first mentioned Special Meeting take place at a time not more than two months before the Annual Meeting, then such Resolution or Resolutions shall be ratified or rejected at that Annual Meeting.

XII. The Chairman of the Annual, or any other General Meeting, shall have an Independent as well as a Casting Vote.

XIII. A certain number of persons, not usually resident in London, shall be associated with the Central Committee as Honorary Members of that Body, and shall be entitled to a Vote at their Meetings. Such Honorary Members shall be proposed on the recommendation of at least three Members of the Committee, and the Election shall take place at the succeeding Ordinary Meeting.

XIV. The Committee shall appoint a certain number of persons, not resident in London, as their Local Secretaries.

XV. The Election of Local Secretaries and Corresponding Members shall be made by the Committee on the proposal of one of the Members

thereof, either on his own personal knowledge or on the recommendation of two subscribing Members of the Institute.

XVI. In these and all other Elections made by the Committee it shall be allowable for any Member thereof to demand a Ballot.

XVII. Subscriptions and Donations may be paid to the Treasurer, to any Member of the Committee, or to the Account of the Archaeological Institute with the Banker of the Institute, and no Subscriber shall be entitled to Vote at the Annual Meeting who has not paid his Subscription. The Year shall be considered as closing with the termination of the Annual Meeting; from which time the Subscription for the ensuing year shall become due.

XVIII. The Cash-book and an Account of all Receipts and of the Balance in the Banker's hands, shall be laid on the table at each Meeting of the Central Committee. All Bills having been duly examined and approved in writing shall be paid by Cheque upon the Bankers, signed by the Treasurer.

XIX. The Accounts of the Institute shall be submitted Annually to two Auditors, who shall be elected for that purpose by the Members of the Institute at the General Meeting, and who shall attest by their Signatures the accuracy of the said Accounts. The Accounts having been thus approved, shall be submitted to an Annual Meeting of the Committee to be holden on the First Wednesday in May, and shall be printed and published in the Journal of the Institute as part of the proceedings of the Committee.

XX. A Report of the Proceedings of the whole year shall be submitted to the Annual Meeting.

XXI. The Central Committee shall be empowered to make such Bye Laws as may from time to time appear to them expedient.

The RECORDER of WINCHESTER then proposed the following vote of thanks:—That the warmest and sincerest thanks of this Institute are offered to the Marquis of Northampton, for having presided over this Meeting, and this Meeting gratefully acknowledges the consummate ability, the unceasing zeal, and the undiminished kindness, with which he has, in discharging that office, devoted his cultivated taste and extensive acquirements to the service of the Institute.

The DEAN of WINCHESTER seconded the vote of thanks.

The MARQUIS of NORTHAMPTON returned thanks.

The DEAN of WINCHESTER then moved that the Marquis of Northampton be requested to take the chair for the ensuing year.

J. H. MARKLAND, Esq., seconded the motion.

The MARQUIS of NORTHAMPTON said— I am perfectly willing to accept the presidency until the next meeting, when I trust you will find some person connected with the locality in which you may decide to meet, to take the office, and under whom I shall be very happy, if I can be of any use as Vice-President, to act as such. His Lordship then read the list of the Central Committee proposed for the ensuing year, which he submitted to the meeting and it was unanimously accepted.

**President.****THE MOST NOBLE THE MARQUIS OF NORTHAMPTON.****Vice-Presidents.****The Viscount Adare, M.P.****Sir Charles Lemon, Bart., M.P., F.R.S.****Sir Philip de Malpas Grey Egerton, Bart., M.P., F.R.S.****The Very Rev. S. Wilberforce, D.D., Dean of Westminster.****Charles Frederick Barnwell, Esq., M.A., F.R.S., F.S.A., late Assistant Keeper of the Antiquities, British Museum.****Samuel Birch, Esq., F.S.A., Assistant Keeper of the Antiquities, British Museum.****Edward Blore, Esq., D.C.L., F.R.S., F.S.A.****George Bowyer, Esq. D.C.L., F.R.S.A., Barrister-at-Law.****William Bromet, Esq., M.D., F.S.A., Corresponding Member of the "Société Française pour la Conservation des Monuments Historiques."****Hon. Robert Curzon, jun.****Rev. John Bathurst Deane, M.A., F.S.A.****Benjamin Ferrey, Esq., Fellow of the Institute of British Architects.****The Ven. W. H. Hale, B.D., Archdeacon of London ; Master of the Charter-House.****Thomas Duffus Hardy, Esq., one of the Assistant Keepers of the Records.****Philip Hardwick, Esq., R.A., F.R.S., F.S.A.****Edw. Hawkins, Esq., F.R.S., F.S.A., Keeper of the Antiquities, British Museum.****Thomas William King, Esq., F.S.A., Rouge Dragon Pursuivant.****Sir F. Madden, K.H., F.R.S., F.S.A., Keeper of the MSS., British Museum.****Rev. Samuel Roffey Maitland, F.R.S., F.S.A., Librarian to the Archbishop of Canterbury, and Keeper of the MSS. at Lambeth, *Treasurer*.****Charles Manby, Esq., Secretary of the Institution of Civil Engineers.****Charles Newton, Esq., M.A., Student of Christ Church ; Department of Antiquities, British Museum.****Ambrose Poynter, Esq., Honorary Secretary of the Royal Institute of British Architects ; Member of Council of the Government School of Design.****Evelyn Philip Shirley, Esq., M.P.****Thomas Stapleton, Esq., F.S.A.****William John Thoms, Esq., F.S.A., Corresponding Member of the Society of Antiquaries of Scotland.****Patrick Fraser Tytler, Esq., F.S.A.E.****William S. W. Vaux, Esq., M.A., Department of Antiquities, British Museum.****Albert Way, Esq., M.A., Director of the Society of Antiquaries ; Corresponding Member of the Society of Antiquaries of Scotland, *Honorary Secretary*.****Sir Richard Westmacott, R.A., F.S.A., Professor of Sculpture, Royal Academy.****Honorary Members of the Central Committee.***Not usually resident in London.***Rev. Philip Bliss, D.C.L., F.S.A., Registrar of the University of Oxford.****Sir John P. Boileau, Bart., Ketteringham, Norfolk.****The Ven. Charles Parr Burney, D.D., F.R.S., F.S.A., Archdeacon of St. Alban's.****The Very Rev. George Butler, D.D., F.R.S., F.S.A., Dean of Peterborough.****The Very Rev. Thomas Garnier, D.C.L., Dean of Winchester.**

Sir Stephen R. Glynn, Bart., M.P., F.S.A., Hawarden Castle, Flintshire.  
 Henry Gally Knight, Esq., M.P.  
 The Very Rev. Thomas Hill Lowe, D.D., Dean of Exeter.  
 The Very Rev. Charles Scott Luxmore, M.A., Dean of St. Asaph.  
 James Heywood Markland, Esq., F.R.S., F.S.A., Bath.  
 The Very Rev. John Merewether, D.D., F.R.S., F.S.A., Dean of Hereford.  
 George Ormerod, Esq., D.C.L., F.R.S., F.S.A., Sedbury Park, Chepstow.  
 The Very Rev. George Peacock, D.D., Dean of Ely.  
 Rev. Frederick C. Plumptre, D.D., Master of University College, Oxford.  
 Rev. J. L. Richards, D.D., Rector of Exeter College, Oxford.  
 Rev. J. H. Todd, D.D., Trinity College, Dublin.  
 Rev. Wm. Whewell, D.D., V.P.R.S., F.S.A., Master of Trinity Coll., Cambridge.  
 Rev. Robert Willis, M.A., F.R.S., Jacksonian Professor, Cambridge.

The MAYOR proposed, and the Rev. E. JAMES seconded a motion that W. Burge, Esq., the Recorder of Winchester, and the Rev. C. H. Hartshorne should be appointed auditors for the ensuing year.—Carried unanimously.

The PRESIDENT said—The next business we have to consider, is the place of meeting for the ensuing year. We were last year well received at the first archiepiscopal see, viz., Canterbury, and the committee and myself think it right that we should next year take York. York possesses peculiar advantages: its Minster is second to no cathedral in the kingdom, and there are ruins of a magnificent abbey within the very walls of the city. At York there are also the remains of a castle; I do not speak of the minor objects in which the neighbourhood abounds, or of the architectural magnificence of Beverley Minster, of Selby or Rivaux Abbeys; for Yorkshire is indeed a sort of monopolizer of fine buildings; a county three times as large as any other county in England, it has more than three times the attractions of any other. I call upon you to accede to the proposal of the committee for the next meeting to take place at York. It may appear to you perhaps that I am advocating a submission to the will of the committee, tending to make them autocratical or despotic; but I think, that under existing circumstances, it is better for us to put as much confidence in the committee as possible, and it is as well to do so at all times, for there are often reasons presenting themselves to a committee which it would be invidious to bring before the public. I ask you now to put that confidence in the committee, and to agree on York as the next place of our meeting.

Carried unanimously.

J. H. MARKLAND, Esq., then read an invitation from the Archdeacon of Bath, in the name of the Dean and Chapter of Wells, for the Institute to meet at an early year in their cathedral town, to which the following reply was made. "The Archæological Institute of Great Britain and Ireland has received with much satisfaction the obliging communication of the Venerable Archdeacon Brymer, expressing the readiness of the Dean and Chapter of Wells to receive the Institute in that city. The Institute is

well aware of the many objects of interest which that city and its neighbourhood present; and the members indulge the hope that in some future year they may be enabled to avail themselves of this kind proposal, and investigate what is so well worthy their attention."

Sir R. WESTMACOTT moved the thanks of the meeting to the Dean and Chapter for the cordial hospitality they had afforded to the members.

A. J. B. HOPE, Esq., M.P., seconded the motion.

The DEAN of WINCHESTER returned thanks.

The DEAN of HEREFORD then moved a vote of thanks to the Warden and Fellows of Winchester College.

Sir THOMAS PHILLIPPS, Bart., seconded the motion, which was put by the President, and carried unanimously.

The WARDEN of WINCHESTER COLLEGE returned thanks.

Lord ALWYN COMPTON proposed a vote of thanks to the Mayor and Corporation of Winchester, for their kind assistance to the Institute.

The HEAD MASTER of WINCHESTER COLLEGE seconded the vote.

The MAYOR of Winchester returned thanks.

The Count MORTARA proposed, and J. M. KEMBLE, Esq., seconded, a vote of thanks to the Recorder.

The RECORDER returned thanks.

J. H. MARKLAND, Esq., proposed a vote of thanks to the nobility, gentry, and clergy of Hampshire, for the countenance afforded by them to this meeting.

C. F. BARNWELL, Esq., seconded the motion.

The Rev. C. H. HARTSHORNE then moved a vote of thanks to T. Thistlethwayte, Esq., proprietor of Porchester Castle, for the facilities of access which he most kindly afforded to the Members of the Institute on their visit to that building.

The Rev. W. H. GUNNER seconded the resolution, which was carried unanimously.

A vote of thanks to the Royal Irish Academy, the Irish Archæological Society, the Society of Antiquaries of Scotland, and the Royal Institution of South Wales, for their kind liberality in sending for inspection numerous objects of great value from their respective museums, was proposed by the WARDEN OF NEW COLLEGE, and seconded by the WARDEN OF WINCHESTER.

A vote of thanks to the exhibitors, and especially to Colonel Greenwood, for his obliging offer to submit to the meeting the results of his researches into the Roman remains on his property, was proposed by W. W. BULFERT, Esq., and seconded by the Rev. J. L. PETIT.

A vote of thanks to the Local Committee, and especially to the Rev. W. H. Gunner, who had officiated so zealously as their Secretary, was proposed by the Rev. S. R. MAITLAND, and seconded by the Rev. Dr. TODD.

A vote of thanks to Edward Hailstone, Esq., for his indefatigable exertions



in the arrangement of the museum at the deanery, was proposed by EDWARD HAWKINS, Esq., and seconded by ALBERT WAY, Esq.

The PRESIDENT then moved a vote of thanks to Albert Way, Esq., for his services of Honorary Secretary.

The PRESIDENT closed the proceedings, by moving a vote of thanks to Owen B. Carter, Esq., architect, for the great services he had rendered the Institute by making drawings for the use of the Meeting.

Towards the close of the proceedings, the Hon. and Rev. G. Noel communicated to the meeting an interesting discovery which had just been made in the Abbey Church at Romsey, and of which Mr. Ferrey, the architect, (under whom the restoration of that edifice is taking place,) gives the following explanation:—

“ It was found necessary to move a large Purbeck stone slab to the extent of two or three feet, in order to prevent its concealment by the intended flooring of some seats. From the circumstance of this slab being 11 ft. 6 in. long, by 3 ft. 9 in., and once ornamented by a large floriated cross of brass, of which the impress now remains, I was not without expectation that it might cover a stone coffin. Great care was therefore exercised in raising the stone. Upon its being moved, there was discovered, immediately under it, a stone coffin, 5 ft. 10 in. long, by 2 ft. wide in the broadest part, and one foot deep, containing the skeleton of a priest in good preservation, the figure measuring only 5 ft. 4 in. in length, the head elevated and resting in a hollow cavity worked out of the stone, so as to form a cushion. He had been buried in the vestments peculiar to his office, viz. the alb and tunic. Over his left arm was the maniple, and in his hand the chalice, covered with the paten. Considering these remains to be at least five hundred years old, it is remarkable that they should be in such preservation.

The chalice and the paten are of pewter, the latter much corroded; a great portion of the linen alb remains; the maniple is of brown velvet, fringed at the extremity, and lined with silk; portions of the stockings remain, and also all the parts of the boots, though, from the decay of the sewing, they have fallen to pieces.

On the sides of the coffin could be traced the marks of the corpse when it was first deposited, from which it would appear that the deceased had been stout, as well as short in stature.

It is to be regretted that the inscription being stripped from the verge of the slab, we have no means of knowing whose remains these are. The Purbeck marble slab had never been disturbed, being found strongly secured by mortar to the top of the stone coffin. It is curious that the covering should be so gigantic, and the coffin under it so small. Judging from the size of the slab and the beauty of the large floriated cross, it might have been supposed to cover some dignified ecclesiastic. This is clearly not the

case ; the vestments found being such only as belong to the humbler grade of the clergy. Perhaps the great size of the cross on the slab (which has, indeed, the peculiarities of a processional cross) may be intended to designate the office of the deceased, whose duty it might have been (if a sub-deacon) to carry the cross on solemn festivals.

This is, however, mere conjecture ; but it can scarcely be concluded that a Purbeck marble slab of such magnitude as compared to the coffin would be fixed, without some special reason or meaning.

In the absence of any known date, judging from the impress on the marble, and the shape of the stone coffin, I should assign both to the early part of the fourteenth century."







THE GATE OF THE ABBEY.  
WEST SIDE OF GATEWAY.

CHURCH OF ST. ALBANS.



THE  
**Archaeological Journal.**

DECEMBER, 1845.

ON THE ANCIENT PARLIAMENT AND CASTLE  
OF ACTON BURNELL.



ACTON BURNELL NORTH SIDE, SHEWING THE WINDOWS OF THE HALL

THE little village of Acton Burnell, picturesquely placed near the foot of the northernmost Caer Caradoc in Shropshire, and contiguous to a Roman road originally connecting Wroxeter with Church Stretton, is remarkable both for its early history and its architectural remains. The latter illustrate the Ecclesiastical and Domestic styles of the Early English period, whilst the former offers equal inducements for investigation, since the Parliament assembled here in the thirteenth year of the reign of Edward I. (October 2, 1283), has given rise to a discussion on the formation of our ancient national conventions, that still admits of consideration.

The situation of this village upon the Watling Street, and its contiguity to another Roman thoroughfare, called the Devil's Causeway<sup>a</sup>, renders it not improbable that at

<sup>a</sup> See *Salopia Antiqua*, pp. 134—148.

this earliest period it participated in the benefits of Roman colonization ; it does not however appear that any remains have been hitherto discovered on the spot to bear out this as a certainty, and we must content ourselves by taking up its history at the Conqueror's survey.

At that time Cectune, (or the oak town,) whose significant title at once evidences its antiquity, was held by Rainald the Sheriff, who held it under Earl Roger. Odo held it under Rainald ; Gheri possessed it previously ; he could bequeath it or sell it. There were three hides of land paying geld : in demesne one carucate, three slaves, four villeins with one carucate, and a wood for fattening twenty swine. At the time of King Edward it was worth twenty shillings, and afterwards twelve ; now thirteen shillings and fourpence<sup>b</sup>.

The next account found of it is in the Testa de Nevill, where Will. and Gerain Burnell are possessed of half a fee at Acton<sup>c</sup>. A passage in the Hundred Rolls, to which, like the preceding one, it is difficult to assign a precise date<sup>d</sup>, but evidently referable to the reign of Henry III., mentions Robert Burnell and Hugh de Becbury as holding it as three hides in fee from Thomas Corbet. An entry on the Patent Rolls of 50 Henry III., (1265,) states that the king remits to Robert Burnell, clerk of Edward his eldest son, and to his tenants of the manor of Langley, fifteen shillings, which he and his tenants had been used to pay annually for certain lands reduced into cultivation in the woods of the manors of Langley, Rokkeley, Howhales, and Acton Burnell, within the forest of Salop<sup>e</sup>. In the fifty-fourth of his reign (1269) he pardons him the transgression which he had committed in enclosing forty acres of his land and waste at Acton Burnell, without royal licence, within the park which the king had given him permission to make of his wood at Cumbes within the forest of Salop<sup>f</sup>. He also grants him a market on Tuesday in every week at his manor of Acton Burnell, and two fairs there, one on the eve, the day, and the morrow of the Annunciation of the Virgin, the other on the eve, and the day and the morrow of St. Michael : also free warren in all his demesne lands in Acton Burnell<sup>g</sup>. This free warren was confirmed 8th of

<sup>b</sup> Domesday, 254.

<sup>c</sup> p. 48.

<sup>d</sup> Rot. Hund., vol. ii. p. 62.

<sup>e</sup> Pat. 50 Hen. III. m. 1.

<sup>f</sup> Pat. 54 Hen. III. m. 16.

<sup>g</sup> Calend. Rolls, 54 Hen. III. m. 14

Edward I.<sup>b</sup> The jurors state in the 2nd of Edward I. (1273-1274) that he was possessed of the right of free warren, and that he had made a park in the time of Henry III.<sup>c</sup>

Having thus traced the manor into the hands of Robert Burnell, it will be necessary to say a few words concerning him. It appears that his eminent abilities caused him to be appointed secretary and confidential clerk to Edward I., before he ascended the throne<sup>d</sup>. He was elected bishop of Bath and Wells on the 23rd of January, 1275, but was not consecrated until Palm Sunday in that year<sup>e</sup>. He was even appointed to the see of Canterbury, (1272,) but the pope refused to confirm the election<sup>f</sup>, and the see remained consequently vacant for some years. He was archdeacon of York, and chancellor of England from the year 1274 to his death in 1292; he died at Berwick upon Tweed, and was buried a month afterwards in the nave of his cathedral at Wells<sup>g</sup>. And having filled places of the highest trust under his sovereign, we find from the inquisition held in the year after his death, (21st of Edward I.<sup>o</sup>;) that the extent of his temporal possessions was commensurate with his dignities, as he held more than thirty manors, besides vast estates in nineteen different counties. It will be unnecessary to pursue the history of his successors to this great wealth; it seems to have increased under the hands of Philip Burnell his nephew, who next inherited it; under Edward, who was summoned to parliament as a baron by writ in 1311<sup>h</sup>, it waned, and we hear no more of it in the hands of the Burnells till the time of Nicholas, who was a collateral branch.

Attention having been thus briefly called to the history of the possessors of Acton Burnell, it is next directed to that of the church. When it is known that Robert Burnell had Edward's permission to take timber in the king's woods in the forest of Salop, for building his manor-house at Acton Burnell, where, as the entry on the Patent Rolls states, he was born<sup>i</sup>, it will not appear improbable that he should divert some portion of his wealth to build a church; he certainly built on the western side of the episcopal palace at Wells a great hall,

<sup>b</sup> Calend. Rot. Pat., p. 49.

<sup>c</sup> Rot. Hund., p. 91, 92.

<sup>d</sup> Rot. Pat. 50 Hen. III. m. 1.

<sup>e</sup> Hardy's Cat. of Chancellors, 12.

<sup>f</sup> Le Neve Fasti, 5.

<sup>g</sup> Id., 32.

<sup>h</sup> Calend. Inquisit. Post Mortem, vol. i. p. 115.

<sup>i</sup> Nicolas' Synopsis, vol. i. p. 98.

<sup>j</sup> Pat. 12 Ed. I. m. 7.

which was demolished in the reign of Edw. VI. by Sir John Gate, who, says Bp. Goodwin, as a just reward for his sacrilege soon after lost his head<sup>r</sup>; and this supposition gains strength when the building itself is found to be entirely in accordance with the architectural style of the time. Nothing seems more natural than that a prelate of such wealth, countenanced as he was by the royal favour, and attached to his birth-place by those natural ties so universally operating on the affections of men, though impelled as a few may perchance have been, by the ambition of making their names famous in future story, or incited as the greater part were by the charitable desire of extending the benefits of that faith that had been their own solace, nothing seems more natural than that he should have bequeathed to the spot of his nativity some lasting memorial of his regard: it appears more than probable when the style of architecture is viewed in comparison with other specimens of the age, and when it is known that the adjacent castellated mansion and some churches were erected by Robert Burnell, that this also is a monument of his devotion.

Unfortunately the geological nature of this part of England is very unfavourable for producing building stone, and consequently the churches throughout Shropshire, from being constructed with sandstone, are in a state of great decay. The present one forms however an exception, and has withstood the effects of the atmosphere better than any other built with the same material that I am acquainted with.

It is a beautiful specimen of the transition between the Early English and Decorated styles, built in the form of a cross, but without any central tower, there being no western arch to the cross; nor does it appear to have had any tower except the small wooden belfry now occupying the point of intersection. It has no aisles, and the porch, which has a niche over the doorway, is on the north side. The eastern window is a fine one of four trefoil-headed lights, with plain circles in their heads arranged after the usual manner of Early Decorated windows with geometrical tracery. The west window has three pointed lights without foliation, the central one being carried up to the point of the arch, and the spandrels being pierced. The transept front windows are of three lights with circles in the heads. All the other win-

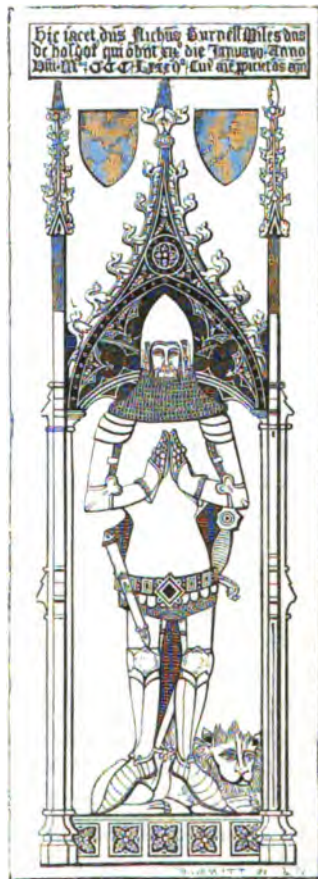
<sup>r</sup> Britton's Wells, p. 37.



dows are single trefoil-headed lights, but placed in ranges: for instance the south side of the chancel has four which answer with an arcade in the interior, on shafts with trefoil heads. All the mouldings are Early English. On the north side are three similar windows. The font is richly moulded; it has eight convex sides, which have trefoliated arches, resting upon clustered shafts. A corbel-table composed of grotesque heads and brackets alternately, runs round the whole of the building, and imparts to it a characteristic degree of elegance. The capping of the buttresses is curvilinear. There have been north and south chancel doors, and there is a fine double piscina in the usual place. The arches of both transepts rest upon richly decorated corbels, about a yard from the floor.

In the south transept is a fine monumental arch with a piscina. The opposite one, which has also had its altar, is much encumbered with monuments. That to Sir Richard Lee and his wife in 1591, occupies the place of the altar. The church contains a great number of encaustic tiles, whose patterns would indicate them to be coeval with the building.

There is one monument that calls for a more detailed account. It is the sepulchral brass of Nicholas Lord Burnell, that rests on a low tomb on the northern side of this transept. I have already mentioned that after the decease of the probable founder of this beautiful church, his great possessions went in succession to Philip and Edward Burnell. Maud, the sister of the latter, by her two marriages, conveyed away much of the inheritance, and Nicholas Burnell, who was her second son by



Brass of Nicholas Burnell.

John Handlo, her last husband, and who assumed his mother's family name\*, came into estates greatly diminished.

Edward Burnell served in many actions in Scotland under Edw. I., and appeared with great splendour. He was always attended with a chariot decked with banners; on which, as well as on the trappings of his horses, were depicted his arms. He married Alice, daughter of Lord Despenser, by whom he had no issue. On his decease in 1315, his sister Maude became sole heir. She married first John, Lord Lovel of Tichmarsh, surnamed the Rich; he died in 1335. Her second husband was John de Handlo, who died in 1346, and left by her one son, Nicholas Lord Burnell, the subject of much contest in the court of chivalry with Robert de Morley, on account of the arms which Nicholas bore, in right of certain lands of the barony of Burnell, bestowed on him by his mother. These arms de Morley had assumed without any just pretence; but because, as he declared, "it was his will and pleasure so to do, and that he would defend his so doing." Probably he had no arms of his own, having been the first of his family who had appeared in a military capacity. He had served as esquire to Sir Edward Burnell, without any other domestic than one boy; and ever since the death of his master assumed the arms in dispute. It happened that they both were at the siege of Calais, under Edw. III. in 1346, arrayed in the same arms. Nicholas Lord Burnell challenged the arms as belonging to the Burnells only, he having at that time under his command a hundred men, on whose banners were his proper arms. Sir Peter Corbet, then in his retinue, offered to combat with Robert de Morley in support of the right which his master had to the arms, but the duel never took place, probably because the king denied his assent. The suit was then referred to the court of chivalry, held on the sands at Calais, before William Bohun, earl of Northampton, high constable of England, and Thomas Beauchamp, earl of Warwick, earl marshal. The trial lasted several days, when Robert, apprehending that the cause would go against him, took an opportunity, in presence of the king, to swear by God's flesh, that if the arms in question were adjudged from him, he never more would arm himself in the king's service. On this the king out of personal regard for the signal services he had performed in those arms, and considering the

\* Bridges's Northants., vol. ii. p. 36.

right of Nicholas Lord Burnell, was desirous to put an end to the contest with as little offence as possible. He therefore sent the earl of Lancaster, and other lords to Nicholas, to request that he would permit Robert de Morley to bear the arms in dispute for the term of his life only, to which Nicholas out of respect to the king assented. The king then directed the high constable, and earl marshal, to give judgment accordingly. This they performed in the church of St. Peter near Calais, and their sentence was immediately proclaimed by a herald in the presence of the whole army there assembled<sup>1</sup>.



SOUTH-WEST VIEW

As regards the date of the mansion, there is no difficulty whatever; Robert Burnell having received the royal licence to strengthen with a wall of lime and stone and crenelate the building in the 12th of Edward I. (1284.)

Pro Roberto Burnel Bathon' et Well' } Rex omnibus ad quos etc. salutem.  
 Episcopo de manso Kernellando. } Sciatis quod concessimus pro nobis  
 et heredibus nostris venerabili patri Roberto Burnel Bathoniensi et Wellensi  
 Episcopo Cancellario nostro quod ipse et heredes sui mansum suum de  
 Acton Burnel muro de petra et calce firmare et Carnellare possint quando-  
 cumque voluerint, et mansum illud sic firmatum et carnellatum tenere sibi  
 et heredibus suis inperpetuum; sine occasione vel impedimento nostri et  
 heredum nostrorum Justiciariorum et ministrorum nostrorum quorumcun-  
 que. In cujus etc. T. R. apud Lincolniam, xxviii. die Januarii<sup>2</sup>.

It is a quadrangular structure, enclosing an area of 70 feet

<sup>1</sup> Pennant's North Wales.

<sup>2</sup> Pat. 12. Edw. I. m. 18.

by 47, with engaged square towers at each angle. The west front facing the church has a bay deeply projecting. The interior has been much disturbed, and is now so choked up with modern erections, that it is totally impracticable to ascertain the dimensions and uses of the original chambers. It seems, however, that there must have been a spacious hall 50 feet by 24 on the first floor, lighted by three large windows to the south, but beyond this, all the other parts are unintelligible. It is strictly an early embattled mansion, and wants all the characteristics of a castle. The heads of several of the windows exhibit elegant tracery, and they have generally stone seats or bench-tables within, in the thickness of the wall, serving as oriels. The other features of this embattled mansion will be better understood from the annexed illustrations.

The last point deserving consideration, is the more difficult one of the connection of Acton Burnell with



Interior of North west Angle shewing the lower story and one of the Windows of the Hall &c



Interior of Window North side marked D on the Plan.



Window of the Hall interior, shewing the stone seats and one of the corbels of the roof.



Window of the Hall exterior.



Door and Window North side.

The whole of the windows in the lower story under the Hall were of this character.

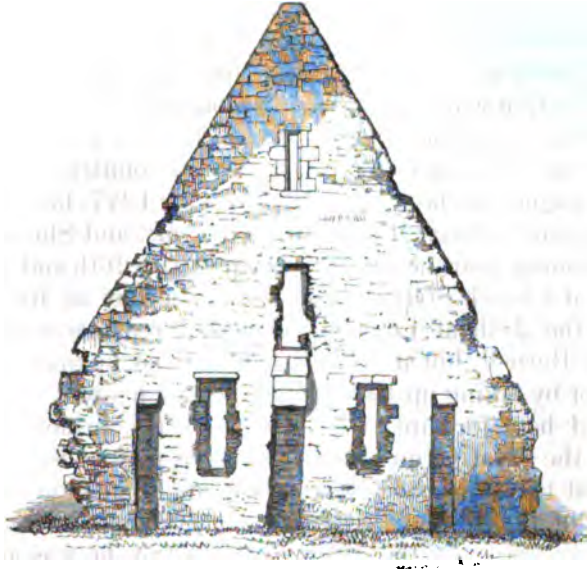
the political history of our English parliaments. We have already observed its embattled mansion rising under the hands of its wealthy proprietor, and we now find his royal patron visiting the spot which the favourite took such delight in embellishing. The turbulence of the Welsh occasioned Edward to pass much of the 5th year of his reign in their country. From the 25th of August to the middle of December 1277, his time was entirely spent betwixt Rothelan (Rhyddlan) and Shrewsbury. In the ensuing year, he attested writs on the 26th and 27th of August at Church Stretton; on the latter day at Rushbury, and on the 28th at Longnor. These three places are close to Acton Burnell, but it does not appear that he honoured his chancellor by taking up his residence under his roof. In 1282 he stayed here for three days in May. The bishop had not received the royal permission to erect his new house, and the king must therefore have taken up his abode in the old family dwelling of the bishop's ancestors, the venerable remains of which still exist. In the ensuing year 1283, he was again at Acton Burnell, for nearly six weeks, namely, from the 29th of September to the 12th of November<sup>v</sup>. The chancellor had not yet received the royal licence to crenelate his dwelling, and the king on all these occasions must have resided in some other building, most probably in the one to which the attention has just been directed. And here it will be desirable to describe it. Little indeed remains to point out its original extent, there being only left standing at the present day the northern and southern gables; these are supported by buttresses, and pierced by long narrow, square-headed windows, exhibiting that simplicity which marks both the early Edwardian, and the Norman styles of architecture. It



Parliament-house, North end interior.

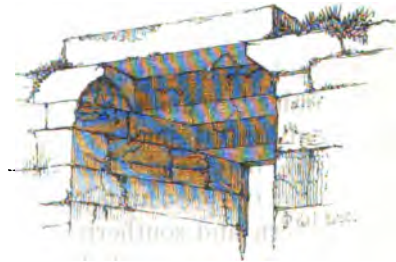
<sup>v</sup> MS. Itinerary of Edw. I. among the Miscellaneous Records in the Queen's Remembrancer's office.





South end of the Parliament-house, exterior.

has been usual to speak of this building as a barn, but it presents many claims to be reputed a specimen of domestic architecture. Tradition has called it the Parliament-house, or the House of Commons, the castle being called the House of Lords, but its legitimate title to that distinction also rests on suppositious evidence. I must, however, confess myself inclined to favour the conjecture that it either was so or at all events formed part of a contiguous building. Meanwhile passing over this point as one that will probably never admit of satisfactory settlement, we come next to the transactions that have more immediately associated Acton Burnell with the constitutional history of England.



Head of Window in the North end of the Parliament-house

Much unmerited obloquy has been cast upon the name of Edward, for his supposed massacre of the Welsh bards, and this harsh and erroneous estimate of his character has become interwoven with history itself, and thus passed into current

belief. Yet if the facts be calmly examined, it will be discovered that the lyric fire of the poet first infused the suspicion into our minds, that it is nothing more than a traditionary tale handed down by Cambrian prejudice, resting only upon a solitary assertion, valueless in point of age, or cotemporaneous authority. If no heavier or more certain crimes than this tarnished the reputation of Edward, it would be indeed an easy task to vindicate his fame, but darker shadows have passed across the records of his career, and history, which undertakes its office for the instruction of future ages, must also hold up to their detestation the perpetrators of injustice and cruelty. Naturally enough might the king have felt enraged at the want of faith he detected in his newly conquered subjects, and reasonably might the constant insurrections and perfidies of the Welsh have urged him to rule them with a jealous severity. Yet having once accomplished the scope of his ambition by annihilating the dynasty of Wales and securing the capture of the Welsh princes, it might have been enough to satiate the hands of justice and to ensure the permanence of his conquest, had he pardoned their transgressions, if such indeed they may be termed, or at all events, had he moderated their punishment. Prince David, with his wife and children, was brought before the king at Rhyddlan, and earnestly desired to throw himself at the monarch's feet, but Edward refused to gratify his eyes by the humiliating spectacle of a fallen enemy, having determined to proceed against him judicially as a traitorous vassal of the crown. The formalities being settled, and the prince conveyed in chains to Shrewsbury, a parliament was summoned to try him for his defection and disloyalty.

The writs were issued from Rhyddlan on the 28th of June 1283, to upwards of one hundred temporal peers, to nineteen justices, and to the mayors and citizens of twenty boroughs, also to the sheriffs, who were commanded to elect two knights of the shire through all the counties in England<sup>\*</sup>. The bishops alone were absent from this numerous and important assembly: important as being the first where the commons had any share by legal authority in the councils of the state<sup>x</sup>, and one to which we have been indebted for our present advancement and energies, and for that noble independance and rational

<sup>\*</sup> Parl. Writs, vol. i. p. 11, 12.

<sup>x</sup> Blakeway's Shrewsbury, vol. i. p. 146—151.



attachment to freedom that is our distinguishing national characteristic.

The trial itself certainly took place in Shrewsbury, since all the writs specify that the peers and representatives were to attend there for the purpose of conducting it.

The king, as we have already seen, was then on a visit to the chancellor at Acton Burnell, being unwilling probably to influence their decision by his presence. He had however, plainly intimated by the language of his writs, what were his private sentiments.

The severe penal enactments of that age, unworthy even of men who lived in a state of savage life, cannot now be adverted to without horror. And when we find this royal prince, after having courageously endeavoured to preserve his aboriginal throne from destruction, dragged at horses' heels through the narrow streets of Shrewsbury, hung up and cut down again whilst yet breathing, with heart and bowels torn out before his sight, at last beheaded and released from his sufferings, to have his mutilated body quartered and distributed through the four chief towns of England, the citizens of York and Winchester contending with savage eagerness for his right shoulder<sup>7</sup>, the revolting award being decided in favour of Winchester, we instinctively pause to disbelieve the facts. We become incredulous that such degrading inhumanity should have happened not only then, but that even five centuries afterwards the eloquence of Romily should have been exerted to erase this unrepealed abomination from the English statute book. As the most philosophical of our historians has declared, these are warnings to mankind how easily the most execrable examples may be introduced, and with what difficulty a country can be purified from their stain<sup>8</sup>.

After the royal prerogative had thus been vindicated by the barbarous execution of Prince David, whose guilt seems rather to have consisted in aspiring to transmit to his descendants their right to an ancient sovereignty, than in any acts of aggression on the neighbouring kingdom, the parliament adjourned to Acton Burnell, where they sat, and passed that celebrated statute-merchant bearing its name, and from the preamble to which, as well as from an instrument in Rymer<sup>9</sup>, it is manifest that the three estates of the realm were not then

<sup>7</sup> The sheriff's account for salting it is still preserved.

<sup>8</sup> Macintosh, *Hist. Engl.*, vol. i. p. 254.

<sup>9</sup> Rymer, vol. ii. p. 247.

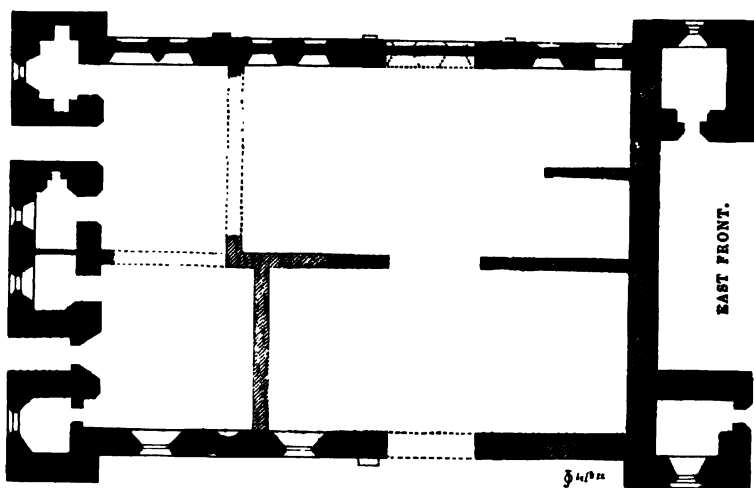
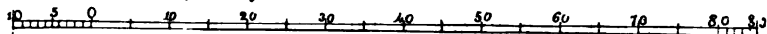
separated as has been usually supposed into two chambers, but were an undivided body of representatives.

In taking this view of the transactions, I am quite aware of the opposite opinions that have already been advanced. But although coming from writers of acknowledged reputation and research, from their being necessarily unacquainted with local circumstances, and wanting that peculiar stimulus which the topographer inherently follows, they have passed over those minor enquiries which, whilst they are in reality the foundation of accuracy, are also the present grounds of my presuming to express dissent from such high authorities<sup>b</sup>.

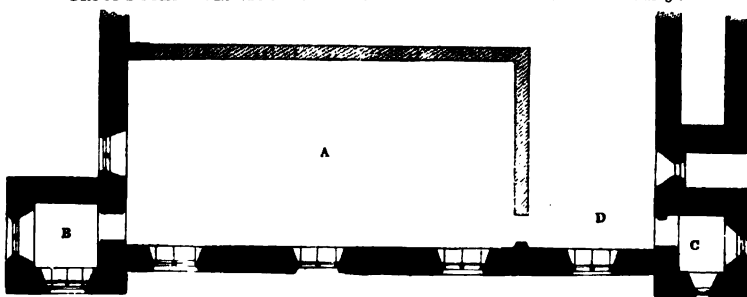
CHARLES HENRY HARTSHORNE.

<sup>b</sup> Mr. Hallam (Middle Ages, ed. 4to. vol. ii. p. 236.) says the clergy and commons sat in that town, namely Acton Bur-

nell, while the lords passed judgment upon David at Shrewsbury.



GROUND-PLAN The whole interior is now filled with stable and other farm buildings.



Plan of part of the Upper Story, shewing the Hall with its entrances and windows.

A. Hall, 50 ft. by 24. B. North-eastern Tower. C. South-western Tower. D. Square-headed Window, shewn in woodcut.

THE WILL OF HUMPHREY DE BOHUN, EARL OF  
HEREFORD AND ESSEX, WITH EXTRACTS FROM  
THE INVENTORY OF HIS EFFECTS. 1319—1322.

THE importance of Wills and Inventories as illustrations not only of the manners but of the arts of the middle ages has been of late so fully recognised, that no apology can be required for presenting the accompanying documents to the Members of the Archæological Institute. The will in question, although not one of the earliest extant, is perhaps one of the most interesting yet printed, considering the rank of the testator, the minuteness of the document, and the peculiarity of certain of its provisions, which we may fairly assume to be in this, as in other cases, indicative of the character of the individual. It is also a valuable addition to the series of wills of the Bohun family already published\*.

If these remarks be true of the Will, they are not less so as regards the Inventory, which is beyond doubt the most curious of its early date yet discovered. Both documents are preserved in the archives of the duchy of Lancaster, into which they passed by the marriage of Mary the second daughter and co-heir of Humphrey de Bohun, fourteenth earl of Hereford, and twelfth earl of Essex, with Henry Plantagenet, earl of Derby, afterwards King Henry the Fourth.

Dugdale has so amply and, allowing for a few inaccuracies, so well illustrated the history of the Bohuns, that it may be sufficient for the present purpose to state that the testator Humphrey de Bohun, fourth earl of Hereford of his name, and third earl of Essex, the son of that Humphrey who had distinguished himself in the Scottish wars of Edward the First, particularly by his victory at Roxburgh, was the representative of a family pre-eminent among the Anglo-Norman baronage. He married Elizabeth, seventh daughter of Edward and Alianore of Castile, and widow of John, count of Holland. This alliance which placed him in near relation to the crown, did not render him its creature, and as we find a Bohun foremost among the barons who obtained the great charter from John at Runnymede, so the subject of this notice was among the first in opposition to the mischievous favourites of his brother-in-law Edward the Second. The league which he formed with Thomas earl of Lancaster, against Piers Gaveston,

\* In the Collection of Royal Wills. 4to. 1780.

had a successful issue, but, as is well known, the death of Gaveston only opened the way to the ascendancy of another favourite, and after the lapse of a few years, during which the earl of Hereford served for some time in Scotland, he was again in the field with Lancaster against the Despensers. At first their rising was triumphant and procured the banishment of the Despensers; this temporary success, however, was effectually reversed at the fatal battle of Boroughbridge, March 16, 1321, where the earl of Hereford was slain in attempting to force the bridge<sup>b</sup>, and Thomas of Lancaster being taken prisoner, suffered at Pontefract the doom he had inflicted on Gaveston at Warwick. On the person of Bohun was found a counterpart of the treaty offensive and defensive, which the insurgents had concluded with Robert Bruce<sup>c</sup>. Much stress was laid on this document at the trial of the earl of Lancaster: in point of law it was certainly treasonable, yet, regarding it dispassionately, at this distance of time, we may be justified in doubting the treason of its spirit. It provided that the king of Scots and his adherents should aid the earls in the maintenance of their cause; in consideration of such assistance the earls agreed they would not assist the king of England against the Scots, and they covenanted that on attaining their own ends, they would use their best power to make good peace between the two lands of England and Scotland; an object, which under the then state of affairs, every good subject as well as every wise statesman might have desired conscientiously and with the purest loyalty to attain.

The will of the earl of Hereford was made on the 11th of August, 1319, at Gosforth, near Newcastle on Tyne, a place which was then the patrimony of a branch of the ancient house of Surtees, and is now the seat of the family of Brandling. He was then on his march to besiege the town of Berwick, which had been taken by the Scots in the preceding year. The expedition proved unsuccessful, for the earl of Lancaster withdrew from the siege, not without suspicion of having been bribed by the Scots, and was accompanied in his retreat by all the barons of his party, and among them by the earl of Hereford.

The document was therefore made in contemplation of the possibility of sudden death in the field. With this contin-

<sup>b</sup> Rot. Parl. ii. p. 3.

<sup>c</sup> Ib. 4.

gency before him, the earl desired that he might be buried in the abbey of Walden in Essex, near the body of Elizabeth his late wife (*jady's ma cumpaigne*), and bequeathed the magnificent sum of one thousand marks for the general expenses of his funeral, charging his executors that the bodies of his father, mother, and wife, should be as honourably covered<sup>d</sup> as his own, and that there should be but one herce, of one course of lights over all their bodies. It may be observed that this natural and amiable desire of the testator to repose beside his nearest relatives was not eventually gratified. After the conflict at Boroughbridge, his corpse was conveyed to York, and interred in the church of the Friars Preachers. Among the numerous legacies in his will may be enumerated the gift of his "black charger, which he brought from beyond sea," to Bartholomew lord Badlesmere of Leeds castle in Kent, who was also one of the partizans of the earl of Lancaster, was captured like his chief at Boroughbridge, and hanged at Canterbury: his ignominious death may be partly attributed to the resentment of Queen Isabella, whom lady Badlesmere had refused to admit into the castle of Leeds, during her lord's absence.

To his sons Humphrey, Edward, William, afterwards earl of Northampton, and Eneas, he bequeaths two thousand marks each, to be employed according to the discretion of his executors. At the period of the will, two only of the earl's daughters were living, Alianore, afterwards the wife of James Butler, earl of Ormond, and Margaret, who was contracted to Hugh Courtenay, son of Hugh lord Courtenay subsequently first earl of Devon of his name. To Alianore he left two hundred pounds, for her "apparel" against her marriage, and to Margaret two hundred marks for the same purpose. Among the miscellaneous objects bequeathed by the earl are—to his eldest son all his armour, and "an entire bed of green powdered with white swans," the Bohun badge\*. To master John Walewayn, one of his executors, a cup "stamped (*emprenté*) and embossed with fleurs-de-lis," which

<sup>d</sup> Covertz. That is, that their tombs should be hung with rich cloths.

\* In 1399, Eleanor de Bohun, duchess of Gloucester bequeathed, to her son Humphrey, a psalter richly illuminated, with clasps of gold enamelled with white swans. Royal Wills, p. 181. See also the

seal of Thomas, earl of Gloucester—engraved in Sandford's Genealogical History of England—the ground of which is a diaper of ostrich feathers and swans. The seal of his duchess on the same plate may be remarked.

had belonged to St. Edmund de Pounteny<sup>f</sup>, and a gold ring with a ruby, which his wife devised to him, "and which is all covered with bruises, and is in a little casket in a great box at the end of the lower wardrobe<sup>g</sup>." To the persons who had the care of his sons and daughters, the earl leaves sums varying in amount. Yet it is singular, that although he mentions John, his son and heir, no particular bequest is made to him. The will notices also Maud Bascreville "my sister," a personage who does not appear in Dugdale's account of the Bohun family<sup>h</sup>. His bequests to religious communities are numerous, but need not be here detailed: his various servants in every grade are remembered, and among them occur the names of the constables of his castles of Brecknock and Plessy. To each of his *garsçons* who should have been in his service more than a year on the day of his death he left twenty shillings, and, finally, he ordained that his best horses should be selected as an offering at his interment. The abbot of Walden was nominated one of his four executors.

This document is in a fair state of preservation, and a good impression of the earl's seal<sup>i</sup>, of which a cut, the full size, is annexed, is still pendant to it. There were other seals, which have been broken.

I have now to notice the Inventory. The circumstances under which it was prepared cannot be ascertained. We may assume either that the abbot of Walden had the charge of the earl's effects as one of his executors, or that, in accordance with the usage of those times, they had been deposited in the abbey for safe custody. It seems probable also, that Sir Nicholas de la Beche received these effects as an agent of the crown, which would take possession of the earl's property after his death; and it was possibly owing to such seizure that his will was not proved. But in the absence of all information it is useless to indulge in mere conjecture<sup>k</sup>.



<sup>f</sup> Archbishop of Canterbury, who died in exile at Pontigny, A.D. 1240. He was canonized by Innocent IV.

<sup>g</sup> Probably the identical ring mentioned in the Inventory.

<sup>h</sup> According to Dugdale the earl's mother was "Maud Fienles."

<sup>i</sup> His arms were—*az.* a bend *or.* between two cotises and six lions rampant, *or.*

<sup>k</sup> The sheriff of Essex was present at the delivery, yet this does not absolutely prove that the document was the result of a fiscal process on behalf of the crown.

I shall therefore proceed to offer a few remarks upon the objects described in this curious deed.

Perhaps the most valuable passage in it is one which will be most interesting to the herald. I allude to the evidence it affords of the practice of quartering arms in England some time before the date of the earliest instance of it extant, and also previously to the date generally received, on the authority of Camden<sup>1</sup>. Among the objects which the abbot received from John de Tossebury, was a *courte-pointe*<sup>m</sup> (*quintepoint*) quartered (*quartelé*<sup>n</sup>) with the arms of England and Hereford. It is well known that the earliest example of a quartered shield in England occurs on the third<sup>o</sup> great seal of Edward the Third; hence, it has been inferred that the fashion began in his reign. Here we have clear evidence of its existence in 1322, five years before that monarch's accession. This fact may serve, in some measure, to remove the doubts which have been hitherto entertained respecting the genuineness of the quartered shield on the curious sepulchral effigy in Winchester cathedral, commonly called the effigy of William de Foix.

An interesting circumstance in connexion with military costume, presents itself in this document; it is the mention of those singular appendages to the shoulders, appropriately termed *ailettes* or *alerons*. They came into fashion early in the reign of Edward I., although they are not to be seen on any English royal seal before the reign of Edward III., but they appear on the seal of that sovereign as duke of Aquitaine, in the lifetime of his father. The first mention of *ailettes* which has been noticed in any document occurs in the roll of articles purchased for the tournament of Windsor, A.D. 1278, by which we learn that they were formed of leather, lined or covered with cloth called *carda*, and attached to the shoulders by laces of silk<sup>p</sup>. A pair of *ailettes*, garnished and fretted with pearls, occur in the inventory of the effects of Piers Gaveston taken in 1313<sup>q</sup>. They were much in fashion both in France and Flanders, as shewn by personal seals, sepulchral memorials, and illuminated manuscripts. The little "*prente*," with silver leaves and a frontal of cloth of say, destined for the decoration of the basinet, was pro-

<sup>1</sup> Remaines, ed. 1629, p. 159.

<sup>m</sup> *Culcitra-puncta*: a quilt.

<sup>n</sup> *Ecartelé*.

<sup>o</sup> It is engraved in Sandford. See also Professor Willis's paper on the Great

Seals of England, especially those of Edward III., in the fifth number of the *Archæological Journal*.

<sup>p</sup> *Archæol.*, vol. xvii. p. 302.

<sup>q</sup> *Fœdera*, vol. ii. pt. 1. p. 204.

bably a coronal formed of metal by impression, or what is technically called *repoussé*, and this entry affords an interesting illustration of the peculiar fashion which is exhibited by the effigy of John of Eltham, who died 1334<sup>r</sup>. His basinet is curiously ornamented with a foliated coronal, and pendant lappets around the head. It appears moreover from this inventory, that the basinet was occasionally covered with leather, and these circumstances may serve to explain the term *hourson*, or *houson*<sup>s</sup>, a portion of the equipment of the headpiece, the precise nature of which has not hitherto been ascertained. Syr Gawayn is described as having worn "a lyzth vrysoun ouer the auentayle" of his headpiece, formed of a broad silken band, embroidered and set with gems<sup>t</sup>. In the detailed account of the judicial conflict between the Sire de Beaumanoir and Pierre Tournemine, in the year 1385, the leathern and other coverings of the basinet are minutely described<sup>u</sup>, and they appear to be represented on several monumental effigies of the fourteenth century in England, such as that of Sir John Laverick, at Ash, in Kent. The haubergeon called Bolioun was possibly of Bolognese manufacture<sup>x</sup>, and the sword of Sarracenic work might have been of Moorish fabrication. The description of a sword, as being of the arms of Bohun, probably implied that an escutcheon of arms was affixed to the pomel, a fashion of which sepulchral effigies afford numerous examples. The sword of state formerly preserved at Chester, and now in the British Museum, is curiously decorated with armorial bearings on the pomel.

Amongst the minor objects of personal use, which appear to have belonged to Margaret de Bohun, here enumerated, the "poume de aumbre," or scent ball, in the composition of which ambregris probably formed a principal ingredient, may deserve notice. I am not aware that any other evidence of its use at so early a time has been noticed. We here learn also that a nutmeg was occasionally used for the like purpose; it was set in silver, decorated with stones and pearls, and was

<sup>r</sup> See Stothard's representation of this beautiful effigy, which is in Westminster Abbey.

<sup>s</sup> Probably the diminutive of *housse*, a cover or case; for instance, the cover of a chair.

<sup>t</sup> See Sir Frederick Madden's note on this curious passage. Gawayn, lin. 605, p. 24.

<sup>u</sup> Dom Morice, *Hist. de Bret. Preuves* ii. 498.

<sup>x</sup> Milan was particularly celebrated for the manufacture of armour, but the work produced in other Italian states was highly esteemed. In the inventory of Louis X. of France (A.D. 1316) occur "Un haubert et haubergeon de Lombardie."



evidently an object rare and highly prized. Amongst the valuable effects of Henry V., according to the inventory taken A.D. 1423, are enumerated a musk-ball of gold, weighing eleven ounces, and another of silver-gilt. At a later period the pomander was very commonly worn as the pendant of a lady's girdle: a receipt for compounding it may be found in the "Treasury of Commodious Conceits," 1586<sup>v</sup>. The *peres de Eagle* were the stones called ætites, supposed to be found in the nest of the eagle, to which various medicinal and talismanic properties were attributed, especially during child-birth.

The wooden table "painted for an altar" among the effects of Alianore de Bohun is worthy of remark: it formed a part of the moveable chapel-furniture (*capella*) which persons of rank took with them on their journeys, or used when through infirmity, the badness of roads, or some other cause valid in those days, they were prevented from attending public worship. Licenses to use such portable altars are of frequent occurrence on the older episcopal registers<sup>2</sup>. I am not cognisant of an earlier mention of coral than that which occurs in this inventory; the Paternoster of coral with gilded *gaudecz*<sup>a</sup>, which belonged to Margaret de Bohun, and the three branches of coral which Alianore possessed, are the instances to which I refer.

The library of the earl of Hereford consisted of only one secular volume, but one that was in great repute in his age; the book which the fabulous king Boctus caused to be written on all the sciences by the equally fabulous Sydrac<sup>b</sup>. The collection of books for the service of the chapel of Denney is very complete, and among other furniture there may be noticed the cloths for covering the lettern or lectron.

In conclusion I would observe, that the portions of the Inventory which are omitted, enumerate merely rings, brooches, and other articles of jewellery and plate, which, although they shew the wealth of the Bohun family, are common to similar documents as well of earlier as of later date.

T. H. TURNER.

<sup>v</sup> See Privy Purse expenses of the Princess Mary, edited by Sir F. Madden. The derivation of the word pomander is noticed by Minsheu and Skinner. Elyot renders *diapasma*, "a swete perfume or pomeambré." *Librarie*. 1542.

<sup>2</sup> They are very numerous in the registers at York.

<sup>a</sup> The larger beads. One of the same material is named in the will of Eleanor de Bohun, duchess of Gloucester, in 1399.

<sup>b</sup> Printed by Verard in 1586. See also *Les Manuscrits François de la Bibliothèque du Roi*, par Paulin Paris, vi. p. 14. There are several MSS. of this work in the British Museum.

## WILL.

EN LE NOUN du pierre et du fuiz et du seint esperit Jeo Humfrai de Bohun Counte de Hereford et Dessex en bone memoire et en sanctie facz mon testament en la manere qe sensuit. Primes je devis malme a nostre seigneur Jhesu crist qe soffri mort en la croiz pur moi et pur touz pecheours et ala benuree virgine Marie sa benoite mere et a touz les seinz de Parays et moun corps a sevelir en leglise nostre tres douce dame de Waledene pres du corps Elizabeth jadys ma cumpaigne. Ensement je devis qe touz mes dettes soient pleinement paieez et acquitez. et ce qe defaut du testament ma femme je voil qil soit perfourmy en toutes choses. Ensement je devys pur le cariage de mon corps du lieu la ou je sui mort tauntqe al Abbeye de Waledene et pur aumosnes faire et pur mon enterrement et pur la departie faire a mon enterrement et pur toutes autres choses qe a ce apendent. mille mars. en chargeant mes Executours qe les corps de mon pierre de ma mere et de ma cumpaigne soient auxi honestement covertz come mon corps et qe entre touz noz corps ne soit qe une herce de une course de luminaire. Ensement je devis a mon seigneur le Roi un pot et une coupe dor. les queux ma femme me devisa. Item a Mons. Berthelme de Badlesmere le noir destrier qe je menai de ultramer. Et pur qe mon seigneur le Roi la son merci me ad graunte par ses lettres patentes la moitie des issues de toutes mes terres du jour qe dieus avera fait sa volentie de moi tauntqe au plein eage de mon hoir et touz les deners qe purrent estre levez del mariage mon dit hoir et de touz les deners qe mon dit seigneur le Roi me doit par acounte fait en sa garde de ma demoere ovesques lui. et auxint de touz les deners qe le counte de Haynaud de Hollande et de Zelaunde me doit<sup>c</sup>. Jeo devis a Humfrai Edward William et Eneas mes fuiz cest asavoir a chascun de eux. ij. mille livres. pur achater terres ou mariages. ou pur emplyer en autres choses solonc ce qe noz Executours verront qe plus soit a lour proffit. et si les deners avaunt ditz amountent a plus nous voloms qil soient owelement parti entre noz quatre fuitz susditz. Ensement je devis a Alianore ma fille pur son aparail entre son mariage. cc. livres. Item je devis a Mons. Hughe de Courtenay M<sup>le</sup>. mars. les queux je lui doi pur le mariage de Margarete ma fille. et de son fuiz et hoir. Item je devis a meismes cele Margarete pur laparail entre son mariage. cc. mars. Ensement je devis a mon enizne fuiz toutz mes armures et un lit entier de vert poudre de Cynes blanches ove toutes les apurtenances. Item je devis a Mestre Johan Walewayn une coupe emprenté et enbocé de flurs de lis le quel fut a seint Edmon de Pounteny. et une petite coupe qe Giles de Herteberghe me dona a Bruges. et un anel dor ove un ruby qe ma femme me devisa qe ad tout pleni de coups et est en un petit forcer en une graunt husche au bout de la basse garde. Ensement je devis a Monsire Robert de Haustede le pierre et a dame Margerie sa femme pur la garde de Eneas mon fuiz. C. li. Et a monsire Robert de Walkefare. lx. livres. et a Monsire Wautier de Shorne

<sup>c</sup> The arrears of the dower of his wife Elizabeth Plantagenet, as countess of Holland. See *Fœdera*, vol. ii. pt. 1, p. 271.

a qui nous navons fait nul regard. c. li. Ensement je devis a Phelippe Wake mestresse Alianore ma fille. xx. li. et a Mahaud de Bascreville ma soer pur son mariage xl. li. Item je devis a Katherine de Boklaunde mestresse Margarete ma fille. x. livres. Et a Isabel la femme Peres de Geudeford. c. s. Ensement je devis au Chapitre general des freres prechours pur messes et autres oreisons chaunter et dire pur malme. xx. li. Et au chapitre general des freres Menours pur meismes les choses. xx. livres. Item au chapitre des freres de seint Augustin pur meismes les choses. xx. mars. Et au chapitre general des freres Carmeux pur meismes les choses. xx. mars. Ensement je devis al Abbe et Covent de Waledene<sup>d</sup> pur messes chaunter et autres bienfaitz faire pur malme. x. li. Et au Priour et Covent de Launthony<sup>e</sup> pres de Gloucestre pur meismes les choses faire. x. livres. Item au Priour et Covent de Farleghe<sup>f</sup> pur meismes les choses. x. li. Et au Priour et Covent de Breckeñ<sup>g</sup> pur meismes les choses faire. x. li. Et au Priour et Covent de Harle<sup>h</sup> pur meismes les choses faire x. li. Et au Priour et Covent de Stonle<sup>i</sup> c. s. Et au Priour et Covent de Wirecestre pur meismes les choses faire. x. li. Ensement je devis a Huard de Soyrou mestre Humfrai mon fuiz. xx. li. Et a Robert Swan qe est ove Johan nostre fuiz et ses freres. xx. li. Item je devis a Robert de Clifton. x. li. Et a Robert de la Lee. x. livres. Item a mestre Wauter mon Keu. x. li. Et a William mon fauconer. x. li. Et a Robert Brutyn. x. li. Item a Berthelet le fauconer. c. s. Et a Johan de Gynes. c. s. Ensement je devis a Richard Wrothe mon Conestable de Breckeñ<sup>g</sup>. xx. li. Et a Thomas Gobyoun mon Conestable du Plesci.<sup>j</sup> xx. li. Et a Henri Herbert. x. li. Item je devis a Wauter le Seler. c. s. et a Roger le Keu. c. s. et a Richard le Deen. c. s. Item je devis a Johan le Deen l. s. et a Adam de Rothingge. c. s. Item a Johan le Chaundeler. l. s. et a Willym le ferour. x. li. Item je devis a Adam le ferour. c. s. et a William de Weston. c. s. Item a Milles. c. s. et a Thomas le Pestour. c. s. Ensement je devis a Thomas de la despense mon Chamberlein. x. mars. Et a Poun mon barber. x. mars. Item a Williemi de la Gardrobe. c. s. et a Robert mon palefreieur, c. s. Item je devis a Gilbert le Poleter. c. s. et a chascun de mes garscons qe ad esté ovesqes moi outre un an le jour qe dieus avera fait sa volentie de moi. xx. s. Ensement je devis qe de touz mes chevaux des meillours soient assignez pur mon enterrement. Et a toutes les choses susdites parfaire Je ai ordeiné Mestre Johan Walewayn. Monsire Bertheleme Denefeud. Labbé de Waleden et Sire Johan de Waleden. mes Executours. Escrite a Goseford pres du Noef Chastel sur Tyne. le xj. jour Daugust Lan de grace. Mil treis centz et disnoef.

<sup>d</sup> Walden in Essex.

<sup>e</sup> Lanthony.

<sup>f</sup> Farleigh, Wilts, a cell to Lewes priory, founded by Humphrey de Bohun the second.

<sup>g</sup> Brecknock or Brecon.

<sup>h</sup> Hurley, Berks.

<sup>i</sup> Stoneley, in Huntingdonshire, near Kimbolton.

<sup>j</sup> Plessey or Plashy, in Essex.

## INVENTORY.

CESTE ENDENTURE tesmoigne des divers chose qe furent au Counte de Hereforde trovez en Labbaye de Waledene le Meacredy prochein apres la Anunciacion nostre dame Lan du Regne le Roi Edward fuiz le Roy Edward quinzisme<sup>k</sup> et livreez par labbe de meisme le lieu a Mons. Nichol de la Beche, cest à savoir de ENEAS de BOHUN, une Nouche dor ove iij. greyns des Esmeraudes et noef perles ove une Saphir en my lieu. un anel dor ove une Ameraude. xij. esqueles dargent. xij. sausers. et ij. bacyns dargent. De WILLIAM de BOHUN [*inter alia*] ij. bacyns dargent des escuchouns darmes Dengleterre et Wolvistir<sup>l</sup>. De UMFREY de BOHUN [*inter alia*] ij. petitiz bacyns dargent ove les armes Dengleterre et de Fraunce. De JOHAN de BOHUN [*inter alia*] une firmaille dor ove vj. Esmeraudes graundes. ij. bacyns dargent darmes Dengleterre et de Hoilaund. De EDWARD de BOHUN [*inter alia*] un firmaille dor ove iiij. Esmeraudes et iij. Rubies. De MARGARETE de BOHUN [*inter alia*] j. table de pees<sup>m</sup> ove une ymage dargent suzorré. une coupe de Cristal ove une pee dargent suzorré. j. ensenser dargent. j. Buket dargent pur ewe beneyt. j. escurge ovesques dargent. ij. petitiz cruettes dargent. ij. plates ove les peez dargent pur espices. ij. petites ymages de nostre dame de yvor. j. petite forcere ove foilles dargent. j. petite table dor et enaumaillé, dedeinz ij. peire des Paternoster, lun de coral, lautre de Geet, ove les gaudeez suzorrez. j. pome de aumbre mys en iij. crampouns dargent. j. braunche de coral. iij. peres de Eagle. j. Nef dargent pur Aumoigne. De ALIANORE de BOHUN. j. table de fuist depeynt pur un auter. une croice ove j. pee dargent suzorré. j. ymage de nostre dame de yvor en une Tabernacle cluse. j. petite ymage de yvor de Seinte Katerine. j. buket et j. escurge dargent pur eawe beneyt. ij. cruettes et j. sonet dargent. et j. Navette dargent pur ensens. j. senser dargent suzorré. j. plate dargent pur espices ove le pee ove escuchouns des divers armes. et ij. autres. plates playnes dargent pur espices. j. mazer blaunk ove la covercle. j. Nouche dor taillé come j. escu ove une egle Saphirs Rubies perlis. et j. Rubie pendaunt en son Beek. j. boyste dargent enaumaillé ove j. anel dor ove j. Rubie. j. petite prente ove foilles dargent ove j. frounte de Saye pur j. bacynet. iij. braunches de coral. j. pome muge mys en un crampoun dargent ove menues piers et perles. j. flour de nostre dame. j. petite coupe de muge ove le pee et le covercle dargent suzorré. iij. petiz quilliers dargent ove kockilies de la meer. j. petite Tablette ove une Crucifixe et une Mariole de nostre dame enaumaillé. ij. broches dargent pur mauntel en un petite cas de yvoir. j. pigne dor et j. myroure dargent ove j. broche dargent en un cas. et. j. neyre boiste herneisé dor. j. peyre des Paternoster de Aumbre. et j. autre dargent. et iij. aymaux. et j. forcer de yvor lié dargent.

Pur le COUNTE de HEREFORD [*inter alia*] la graunde Coroune ove Rubies Esmeraudes et perlis et sur la creste Rubies et Saphirs la quele la Reigne sa mere<sup>n</sup> devisa au Countesse de Hereford.

<sup>k</sup> A.D. 1322.

<sup>l</sup> Sic in orig.

<sup>m</sup> A pax,—*osculatorium*.

<sup>n</sup> Alianore of Castile.

Ces sont les choses que le dit Abbe ad resceu de Johan de Tosseburi. cest a savoir xvij. tapites et Banquers de vert poudreez des cygnes. et j. Haubergoun que est apele Bolioun. et j. peire des plates covertes de vert velvet. ij. Gipeaux. ij. cotes darmes le Counte. iiij. peire de alettes des armes le Counte de Hereford. j. drap dor pur un lit \* \* \* j. petite couverture de Seye. pur une berse des enfauntz. iiij. espeies. lun des armes le dit Counte. lautre de Seint George<sup>o</sup> et le tierce Sarziney. le quarte de Guerre. j. quintepoint de Hoylaund et j. de blaunk cendal. et j. palé de Rouge velvet et de penne de Paun.<sup>p</sup> j. autre quartelé des armes Dengleterre et de Hereford \* \* \* \* j. livre que est apelée Sydrak. ij. bacynettes. lun covert de quir. lautre bourni. ij. coverchiefs pur chief de lit furreez de meneveir. lun de drap de Tarce lautre broudé, \* \* \* \*. ij. tapites de Inde. j. peire de Huses de Cordewan botoneez. j. corset de fer. j. couverture pur j. chival des armes de Hereford. j. summer bay<sup>q</sup>.

Estre ceo furent trovez en un cofre de la Chapele de Deneye les choses ensuauntz cest à savoir.

ij. Messals. j. legende. ij. auntefiniers.<sup>r</sup> j. porthors.<sup>a</sup> j. sautier glosé en ij. volumes. iiij. greicles. j. manuel. j. epistolarie. ij. tropiers. j. Sautier ovesques. j. ympner. le canoun de la messe per sei. \* \* \* \*. ij. corporaux ovesque les cas. \* \* \* \* iiij. chapes de quer. \* \* \* ij. draps pur lettroun \* \* \* j. petit cofyn ove reliques. j. bourse ove chartres. j. vessel de latoun enaumaillé. j. boiste dargent dorré. j. paper.

En tesmoignaunce des queux choses liverées &c. les avantditz Abbe et Sire Nichol de la Beche à lune et lautre endenture unt mys leurs seaux.

The seal of Sir Nicholas de la Beche, in tolerable preservation, is still pendant to the indenture.

<sup>o</sup> An early mention of this device.

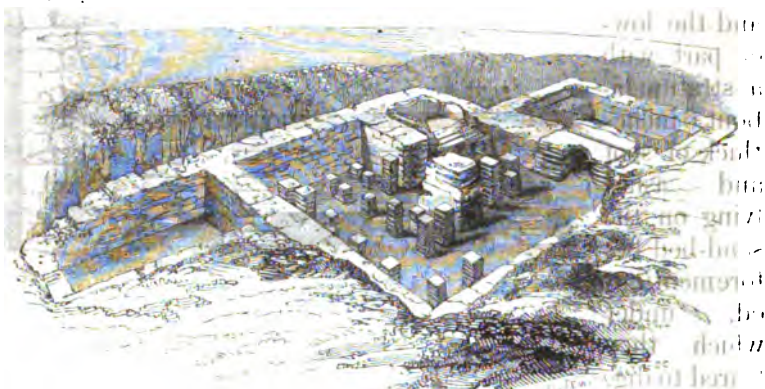
<sup>p</sup> Peacock's feathers.

<sup>q</sup> A bay pack or sumpter-horse.

<sup>r</sup> Antiphonara.

<sup>s</sup> Portiforium; breviary.

## NOTICE OF A ROMAN VILLA RECENTLY DISCOVERED AT WHEATLEY, NEAR OXFORD.



General View.

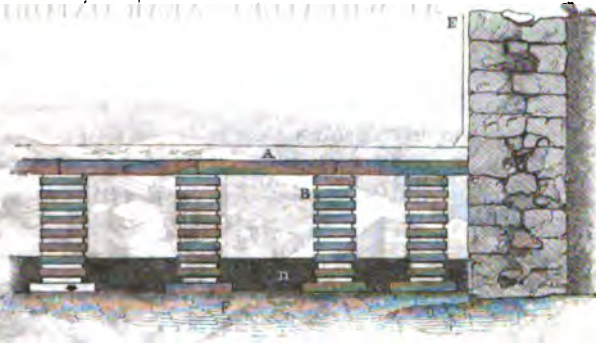
INDICATIONS of a Roman villa having been recently discovered in a field called Castle-hill, between Wheatley and Cuddesden, near Oxford, Dr. Bromet proceeded thither on the 31st of October, accompanied by Mr. J. H. Parker and Mr. W. Sanders, (master of the Wheatley National School,) with Mr. Orlando Jewitt as their draughtsman, and some labourers belonging to Mr. Orpwood, tenant of the field, who had laudably interested himself in saving from destruction those parts of it most worthy of preservation.

Having first laid bare some rough walling 2 ft. thick, which enclosed a quadrangular space measuring internally 14 ft. by 12, they by careful digging exposed the inner face of the western wall, where, at a depth of 2 ft. from the surface, they arrived at an ovolo base moulding, and a plaster floor  $2\frac{1}{2}$  to 3 in. thick, composed of lime, sand, and broken brick. It was situated over the entrance to a furnace from the pre-furnium described hereafter. On clearing away the earth in the north-east angle, they found that this plaster floor had been laid on solid flat tiles 2 ft. square by  $2\frac{1}{2}$  in. thick, the whole being supported by uniform and regularly disposed pillars, about 1 ft. 10 in. high, built up of flat tiles 7 in. square by  $1\frac{1}{4}$  thick, set in beds of mortar  $\frac{3}{4}$  of an inch thick—the lowest or plinth tiles being about 11 in. square, and laid on a natural

bed of yellow sand. These pillars were distant from each other about 16 or 18 inches, but the upper portions of the intervals were filled with earth, and the lower part with a stratum about 6 inches thick of soot and ashes lying on the sand-bed beforementioned,

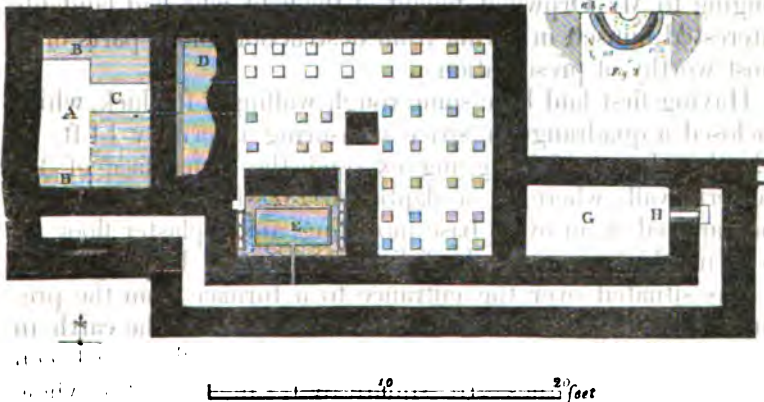
under which they feared to dig,

lest they might injure the stability of the pillars. Here and there among the earth between these pillars (earth which had probably been laid there soon after the demolition of the villa) were found fragments of coarse pottery, and pieces of stucco, painted red, yellow, green, and black, but not sufficiently large to shew their patterns. The greater number of the lines on the stucco are straight, the others are curved and wayed.



Section of Hypocaust.

- A. Floor of Plaster      B. Pillars built of tiles and mortar  $7\frac{1}{2}$  in square standing on tiles 1 in square  
D. Black sooty matter.      E. Stucco.      F. Sand.



Plan of the Hypocaust

- A. Prefurnium; B. Raised Stone Seats; C. Entrance to the Furnace; D. Remains of a Cistern or Bath; E. Lead Pipe for drawing off the water; G. Bath; H. Drain for carrying off the water.

Fig. 2.—Section of Drain at H; a. White coarse mortar; b. Outer Draining Tile; c. Inner Draining Tile of finer quality than the outer, between the two is an open space; d. Fine red mortar, in which is a passage for the water

The fire-place which was used for heating this hypocaust is an opening from the prefurnium through the western wall, about 9 ft. high, built of brick, and covered with large 2 ft. square tiles like those before noticed, placed on different levels, the highest being outermost. Under this cover were found coarse ashes and many bits of charred wood.

Adjoining to the south-eastern part of the calidarium (the chamber above the hypocaust), but lower than its floor, is a rectangular enclosure, 8 ft. by 4, which was no doubt a bath, its waste-water gutter still remaining in the eastern wall. This gutter was formed of two concave tiles, one within the other, set firmly in cement, so as to render it efficient.

About 116 ft. further north\*, they uncovered the south-western angle of another portion of the villa; but nothing was found there except a few fragments of fine pottery, and the foundations of other walls.

Several tiles of various forms were likewise found, though few were sufficiently *in situ* to shew what their destination had been. Those of concave form are probably remains of a roof, and a few blackened with smoke are portions of wall-flues. Some of these, and other flat tiles, have on one side (as if drawn with a comb-like instrument) various patterns scrawled in straight and curved lines intersecting one another; these lines, though not inelegant, were probably intended to make the mortar more adhesive to them. Remains of instruments and nails of iron, and several bones of oxen, deer, sheep, and hogs, were also found with the shells of common garden-snails, *helix aspersa*, which were probably eaten, like the *helix pomatia*; and oyster-shells like those found at many Roman stations in the centre of England, e.g., in a Roman camp near Northampton, and a Roman station at Aldworth, near Wallingford.

The excavations were continued by the Bishop of Oxford, with Dr. Buckland and Mr. Parker, on a subsequent day, when a cistern or boiler (measuring 4½ ft. by 2½) was found over the south-west angle of the hypocaust. This boiler or cistern had the lower part of its floor and some height of the sides perfect, with the same moulding at the angle

\* In the space between the hypocaust and another room, since discovered, 29 ft. north of it, another stratum of "sooty matter" was found at the same depth as in the

hypocaust, resting upon the "natural sand bed," whence we infer that the villa was destroyed by fire.



as the one first discovered. It was lined inside with fine stucco or plaster,  $1\frac{1}{2}$  in. thick, and outside this were 2 inches of mortar. It rested on large tiles like those before mentioned, supported by pillars of smaller tiles similar to those before described, but not at such regular intervals. Further heat from the furnace was communicated to this boiler by rows of vertical flue-tiles or pipes, behind the stucco of its sides, these are quadrangular, and measure 8 in. by  $8\frac{1}{2}$ , they are smooth and blackened with soot in the inside, but scored on the outside to make them adhere to the mortar. Many of these are entire, and remain *in situ*. On the south side a leaden pipe, quite perfect, passes from the bottom of this cistern through the outer wall. This pipe probably conducted the hot water to the bath at the



Cistern for heating water, with the Fireplace and Flues.

east end of the calidarium. The boiler had its stucco lining more perfect than the bath at the south-east end of the hypocaust.

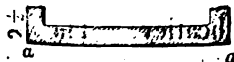
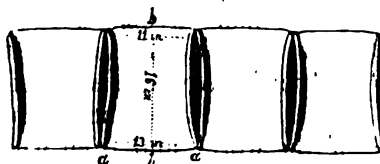
Dr. Buckland having applied to T. Grove, Esq., of Ferns, near Shaftesbury, the proprietor of the land, for permission to preserve these interesting remains, which are within an hour's walk of Oxford, this gentleman immediately authorized him to do

whatever he thought proper for their protection, and they are already covered by a building adequate to guard them for a century.

Under the foundation of a narrow wall at a few feet distant from a larger wall was a layer of dovetail shaped tiles, in length 16 in., and 13 in. wide at the larger and 11 in. at the smaller extremity, with a flange or raised margin on each side about 1 in. high and 1 in. broad. They were laid on the natural bed of sand, with their broad and narrow ends alternating in a continuous line, and placed transversely under the thickness of the wall. Their edges were bedded in coarse mortar, containing narrow stones set edge-wise; and upon their surface were small stones and mortar, forming the foundation of a narrow wall.



Foundat: on Tiles in situ.



Foundation Tiles. Plan, and Sections.

Dr. Buckland found similar flanged tiles used for the same purpose in the Roman villa at Preston, near Weymouth, described by him in the proceedings of the Ashmolean Society, Nov. 1844; but these were laid on a natural bed of clay, and their sides were parallel, not dove-tailed; and instead of being set transversely to the line of the wall, the flanged sides of the tiles were placed parallel to it, so that when it was first discovered the workmen exclaimed they had found a fossil railway. In both these cases the use of the marginal flanges was probably to retain the mortar from being squeezed out while wet, and to save materials.

No sufficient indications of the general plan of the Wheatley villa have yet been found, but the bath and hypocaust shew it to have been a luxurious mansion, which was probably burnt on the retreat of the Romans, and the areas between the walls more or less overcast with rubbish; and this rubbish subsequently strewed over with earth for cultivation. The nearness to the surface of some foundations of the walls

caused them to be laid bare by the plough, and indicated to the farmer, Mr. Orpwood, a cheaper store of draining stones than he could dig from the contiguous quarries. In conformity with the desire of Mr. Grove, the proprietor, nothing more will be removed that is worthy of preservation.

Among the fragments of pottery and tiles, Dr. Buckland recognised several pieces of black cellular lava, containing in some of its cells small crystals of the blue mineral *Hawine*: these must have come from the mill-stone quarries in the lava of Nieder-Mynich, five miles west of the Rhine, near Andernach, from which large mill-stones are now sent to England and all parts of the world, and from whence also the Romans might have brought their mill-stones (probably hand-mills), to the villa at Wheatley. The fragments yet found are less than 6 in. in diameter, and one of them has a flat worn surface on one side. Among the loose stones Dr. Buckland has also found, and deposited, with the fragments of mill-stone, in the Oxford Museum, a fragment of a grind-stone, which the curve on its margin shews to have been about 3 in. thick and nearly 3 ft. in diameter, and which is made not like our modern grind-stones, of sand-stone grit from the coal formation at Newcastle, but of red grit from the new red sand-stone. Whether the Romans got this stone from the red rocks on the Rhine near Heidelberg, or from the red sand-stone of Staffordshire, is uncertain. This curious fragment of a broken grind-stone appears to have been applied to a further secondary service as a whet-stone, by which both its sides have been so deeply worn that two-thirds of its thickness in its primary state of grind-stone, have been rubbed away. This economical use of the fragments of a broken grind-stone, shews that stones fit for whet-stones and grind-stones, as well as mill-stones, were costly articles, which then, as now, were only to be obtained in regions far distant from Oxfordshire<sup>b</sup>.

This villa, which may be called the Wheatley villa, is situated on the south-eastern slope of an eminence about three furlongs from the river Thame, and about ten from the Roman road between Aelia Castra (Bicester), and Dorocina (Dorchester); and seems to have been an edifice of considerable extent.

<sup>b</sup> Similar grind-stones and whet-stones have not been duly noticed among the remains of other Roman villas, but they will

probably be recognised in many of them as soon as antiquaries shall justly appreciate the value of Mineralogy and Geology.

The most remarkable fragments discovered have been collected by Mr. Sanders, and arranged in the National School House at Wheatley. The coins found are as follows :—

MAXIMIANVS . NOB . CAES. Head of Maximianus, to the right; laureate; armour on shoulders.

—— GENIO . POPVLI . ROMANI. Figure, to the left; in right hand cornucopiæ, and in the left a patera. (2nd brass.)

SALONINA . AVG. Bust of Salonina, to right, on crescent.

—— FVDICITIA. Female, seated to left. (3rd brass.)

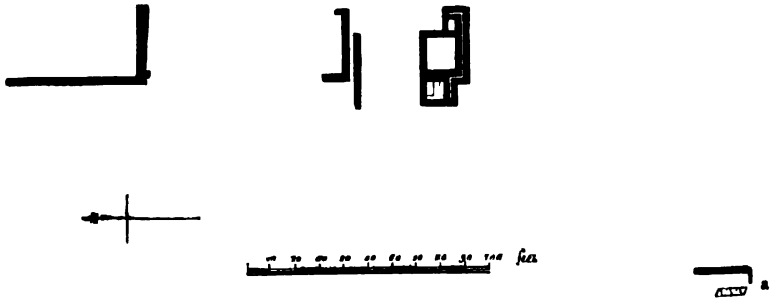
IMP . CONSTANTINVS . AVG. Head of Constantine helmeted, to left; in the right hand a hand spear resting on his left shoulder.

—— VICTORIA . . . . . Two victories supporting a shield, on which XII is inscribed. (3rd brass.)

D . N . GRATIANVS . AVG . NOB. Head of Gratianus, to right, diademed.

—— GLORIA . EX . . . . . Emperor standing, to left; in his right hand a spear, surmounted by a Christian monogram; at his side, a shield; below, TEC. (3rd brass.)

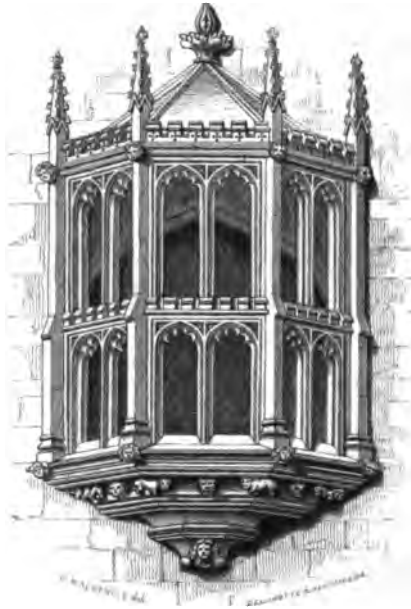
Another coin was discovered, which is illegible, but appears to be of the period of Constantine; also a large brass coin, which had been hammered into a shapeless mass. W. B.



General Plan by Mr. Sanders, shewing all the remains at present discovered.

a The Foundation Tiles.

## THORNTON ABBEY, LINCOLNSHIRE.



Oriel Window in Gatehouse, circa 1382

IN that essentially church building age, the twelfth century, William le Gros, earl of Albemarle and lord of Holderness, grandson of Odo, earl of Champagne one of the followers of the Conqueror, was distinguished among the Anglo-Norman barons for his liberality towards the religious orders. Besides the house of Albemarle in Normandy, three stately foundations in England—the Cistercian abbeys of Vaudey, or de Valle Dei, at Edenham in Lincolnshire, and of Meux in Yorkshire, and the Augustinian monastery of Thornton-upon-Humber, acknowledged him as their founder. He died in 1180, and is recorded by the grateful chronicler of Thornton as “an eminent founder of monasteries”.

Thornton abbey was the first in point of date of his establishments in England. It was founded on the feast of St. Hilary A.D. 1139, the fourth year of King Stephen.

\* “*Præclarus comes, et eximius monasteriorum fundator.*” MS. Tanner. No. 166, Bibl. Bod.

In the following year and on the same feast of St. Hilary, which fell on a Sunday, Waltheof<sup>b</sup>, a kinsman of William le Gros and prior of Kirkham in Yorkshire, went to Thornton, taking with him twelve canons of Kirkham, whom he established in the new monastery, constituting one of them named Richard the first prior. He was afterwards made abbot by a bull of Pope Eugenius the Third.

It seems probable that at this early period and for many subsequent years, the buildings were merely of a temporary nature. We learn from the chronological history of the abbey, a valuable manuscript to which reference will be made hereafter, that the stone for the great altar was purchased in 1262, in which year the dormitory was roofed. In 1263 the foundations of the body of the church were laid, and it was still building in 1282 when the chapter-house was begun. The choir of the church appears to have been covered in by the year 1315, when certain payments were made for painting the roof, and the chapter-house which was commenced in 1282 was paved in 1308. In the year 1323 a new cloister and kitchen were built; the former was roofed in 1325, in which year we find an entry of payments for the foundations of the columns of the church, possibly of the nave. The presbytery in the choir was built between 1443 and 1473.

Thus it appears that the church alone was in progress during a period of nearly two centuries: and perhaps no better materials are extant for illustrating the gradual advance of a great monastic edifice than those collected by the curious, but nameless, monk of Thornton, who, in the early part of the sixteenth century, when the abbey was yet flourishing, and all its muniments were in existence, applied himself to collect the names of the "masters of the fabric," and to discover the dates of the several parts of the building.

After increasing in wealth and power under a succession of twenty-three abbots during a period of 402 years, the community of Thornton was suppressed<sup>d</sup> in 1541, and a portion of its revenues applied to the endowment of a college, consisting of a dean and prebendaries, dedicated to the Holy

<sup>b</sup> Wallevus: his name does not occur among the priors of Kirkham in the last edition of Dugdale's Monasticon.

<sup>c</sup> *Fundamentum ecclesiæ corporis.*

<sup>d</sup> At the Dissolution it consisted of six monks, with the following servants:—a

larderer and potager; a master cook, with three boys; a cow-herd and two boys; two swine-herds; a carter and poulterer; three gardeners and their boy; a curer of her-rings; the sub-cellarer's boy; a messenger, and a keeper of ducks or wild fowl.

Trinity. This establishment lingered till the accession of Edward the Sixth, when it shared the fate of the abbey.

A curious discovery was made more than a century ago during some excavations near the chapter-house. It was first mentioned by Stukeley\*, who visited the ruins in 1722; he says, "that upon taking down an old wall there, they found a man with a candlestick, table, and book, who was supposed to have been immured." Tradition has always asserted that it was an abbot who suffered this punishment, and it may be worth while to inquire how far popular belief is in this case correct. Two of the abbots of Thornton were persons of doubtful reputation. Thomas Gretham, the fourteenth abbot, was deposed in 1393. The author of the MS. history gave him so bad a character, that a possessor of the work in the last century tore out a leaf containing the account of his abbacy "to prevent," says Tanner, in a note to the volume, "scandal to the Church;" thus in the absence of this leaf we are compelled to rely upon the next suspicious entry in the book. Speaking of Walter Multon, eighteenth abbot, the writer says, under the year 1443, "he died, but in what manner or by what death I know not. He hath no obit, as the other abbots have, and the place of his burial hath not been found." It is almost impossible to doubt that this significant passage has allusion to the fate of Walter Multon, who expiated his unrecorded offences by suffering that dire punishment, which we have reason to believe the secret and irresponsible monastic tribunals of the middle ages, occasionally inflicted upon their erring brethren†.

The only part of the buildings of this abbey which remains at all in a perfect state is the entrance gatehouse. This is one of the finest existing in any part of England, and presents some remarkable features. It is of the Perpendicular style, and was built soon after the sixth year of Richard the Second, A.D. 1382, the date of the license to crenellate it. Many of its details are extremely beautiful. The approach on the exterior is over a bridge across the moat, protected on both sides by massive brick walls, with an arcade of pointed arches on the inside, supporting a wall or alure behind a parapet, and a dwarf

\* *Itinerarium Curiosum*.

† The skeleton of a nun thus immured was found some years ago at Coldingham

abbey. Another instance was recently discovered at Temple-Bruer, in Lincolnshire.

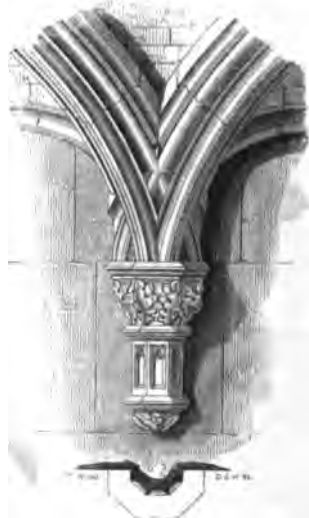
round tower at the end of each. These were evidently adapted for defence, and are of a later character than the gatehouse itself, perhaps as late as Henry VIII. : but there is the groove of a portcullis in the jambs of the outer gateway *a*, as if it had always been intended for defence; the disturbed state of the country, or the dread of invasion, it being near the mouth of the Humber, probably rendered the additional outworks necessary at a subsequent period.

The gatehouse itself is built chiefly of brick, cased with stone; the outer face, or west front, is partly of brick, with stone dressings, the design being very rich and elegant: the entrance gateway is ornamented with three shafts in each of the jambs: its pointed arch is richly moulded, with flowers in one of the hollow mouldings: over this is a segmental arch, with hanging foliations: the side arches are partly concealed by later brickwork, but do not appear to have ever been open.

This west front of the gatehouse is divided by four octagonal turrets into three compartments; in the centre are three elegant niches, with the figures remaining in them, and rich canopies: in each of the side compartments is a similar niche, one of which also retains a figure. The archway is groined, and has finely sculptured bosses and moulded ribs springing from good corbels, panelled in the lower part. The upper part ornamented with foliage like the capital of a pillar. The

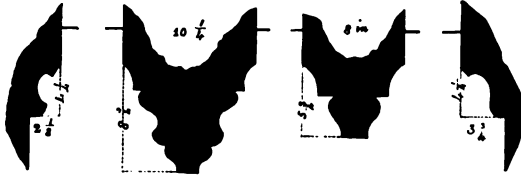


Window of Second Floor, East front of Gateway.

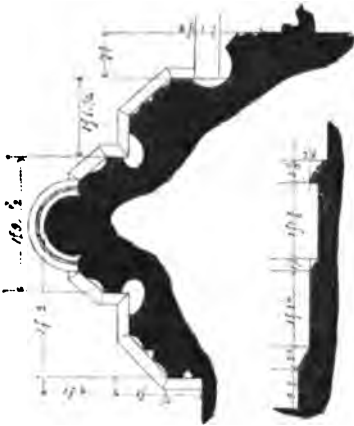


Corbel showing Springing of Rib between Gate-arch and East Archway.

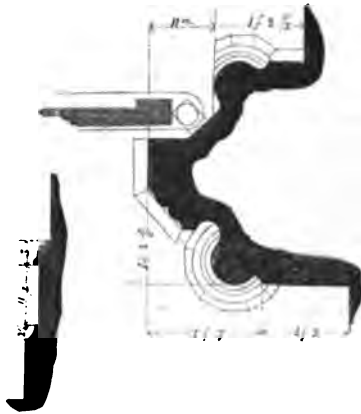




Detail of Groining of Gatehouse.



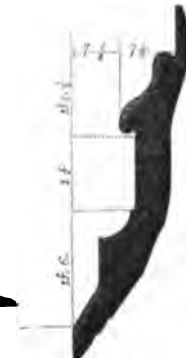
Jamb of East front of Gatehouse.



Jamb of Archway on which the Doors are hung  
Archmoulds the same.



Jamb of Door South side.



Base Mould of West front

String of Turret of East front



Jamb of entrance to Gatehouse, North front.

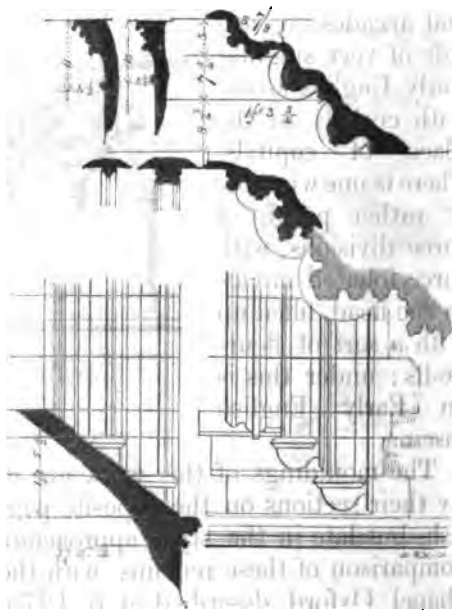


manner in which the mouldings of the ribs are made to intersect each other at their springing is very clever and interesting. The whole of the mouldings of this gateway are remarkably bold and good *early* Perpendicular, built soon after 1382.

The east front or inner face of the gatehouse has also four octangular turrets, but is of plainer character than the outer face. Over the gateway is a very elegant oriel window of bold projection, springing from a corbel, with a stone roof, and pinnacles at the angles; the lights are divided by transoms: over this is another window of four lights with a flat arch. The turrets have all lost their original terminations, and it is difficult now to say in what manner they were finished, but probably by a battlement, as Mr. Mackenzie has conjectured.

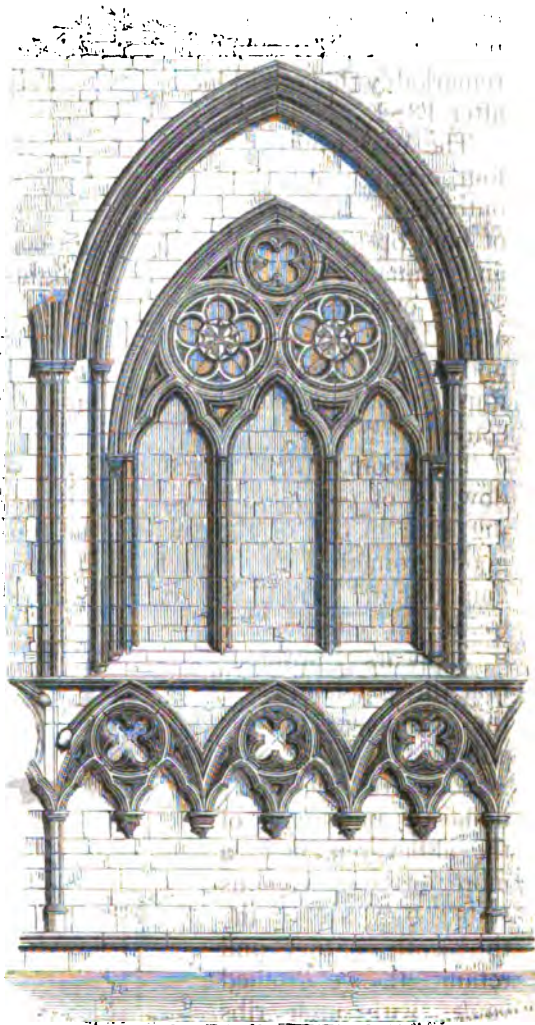
The room over the gateway, lighted by the oriel window, is of considerable size; it is approached by a winding stair in one of the turrets, the top of which has a very good groined vault, with foliated ribs of singular but elegant design. From its large size, and the buildings attached to it on either side, it appears probable that this gatehouse was the residence of the abbot.

Some of the other domestic buildings of the abbey remain in a more or less ruinous state; they are of the thirteenth century, and retain their groined vaults with arch ribs only, which spring from the walls without shafts or capitals, or even moulded imposts, the arch merely dying into the wall. The keys of these vaults are ornamented with bold and good Early English bosses, the sculpture of which is very free and characteristic.



Details of Window of Chapter House A.D. 1232.

Of the chapter-house two sides are tolerably perfect, ornamented with paneling, in imitation of a window of three lights, with foliated circles in the head, and an arcade under it, the whole of very good Early English work, beautifully moulded, the date of it being, as already stated, circa 1282, early in the reign of Edward the First. Some small portions of the church remain, and belong to nearly the same period. One aisle of a transept has its vault and arcades on each side of very singular Early English work, with corbels in the place of capitals. There is one window, or rather panel, of three divisions, with three foliated circles in the head, filled up with a sort of fleur-de-lis; under this is an Early English piscina.



Elevation of North east Bay of Chapter house circa 1282.

The mouldings of this work are very good, as will be seen by their sections on the opposite page. They are Early English, but late in the style, approaching to the Decorated. A comparison of these remains, with the choir of Merton college chapel, Oxford, described at p. 137 of this volume, and there shewn to have been built at the same period, will go far to prove that in the beginning of the reign of Edward the First

the change of style was in rapid progress, and that works previously commenced were finished in the earlier style, while new buildings then begun were in the later.

For the drawings of details which illustrate this article we are indebted to Mr. T. J. Willson, of Lincoln. The plate is from a drawing by Mr. Mackenzie.

I. H. P.

The chronological history of Thornton abbey is preserved among Tanner's manuscripts in the Bodleian Library. It is a small folio, written on paper, and was probably compiled between the years 1500 and 1536. Two leaves in different parts of the book, relating to the abbacy of Thomas Gretham, have been torn out for the reason already assigned, although Tanner's note applies only to one of them. From the accounts at the end of the volume, which seem to be imperfect, the following extracts referring to the works of the church have been selected as affording useful dates. It may be remarked that the manuscript is very inaccurately written.

A.D. 1262<sup>g</sup>. In uno lapide ad magnum altare. viij. s. In coopertorio dormitorii v. s. In xliij. cimentariis. In fractione Mcccc. lapid. xix. s. viij. d.

A.D. 1263—1264. In xij. operariis circa fundamentum ecclesie. xij. s. viij. d.

A.D. 1265. operariis circa fundamentum ecclesie iij. li. iij. s.

A.D. 1295 Carpentariis circa tesararium.

A.D. 1308. Cimentariis circa pavimentum capituli.

A.D. 1313. In ij. carectariis terre de Ledes<sup>h</sup> pro tegula ecclesie coloranda. x. s. iij. d.

A.D. 1315. In Dccc. foliis auri. vj<sup>c</sup>. foliis argenti. xij. li. plumbi rubei. xl. li. plumbi albi pro celatura chori. l. s. ij. d. Pictori chori xlvj. Sept.<sup>i</sup> iij. li. xvj. d.

A.D. 1325. In fundamento columpnarum ecclesie. vij. s. vij. d.

A.D. 1328. In stipendio pictoris pro choro, coloribus et aliis necessariis circa deping'. x. li. precium pictoris. x. li. xij. s. ij. d.

A.D. 1391. Willelmo Carpentario de Riping in partem volte ecclesie x. li. Magistro Willelmo Rypon Carpentario in plenamolucionem et ultimam pro celatura<sup>k</sup> corporis ecclesie. x. li.

A.D. 1393. Item solum tegulatoribus facientibus tegulas pro pavimento ecclesie. lx. s. Item ij. M. tegulis pro pavimento ecclesie. c. s.

A.D. 1492—1517. Abbot John Lowthe "fecit voltum que est sub campanile. Et due Crosyles<sup>l</sup> ex utraque parte campanile et tres partes claustrum fecit cooperire cum plumbo.

<sup>g</sup> At this period Walter Hotoft, afterwards abbot, was "master of the fabric."

<sup>h</sup> Earth from Leeds in Yorkshire.

<sup>i</sup> For 46 weeks.

<sup>k</sup> Apparently the wooden roof.

<sup>l</sup> The transepts.

## DECORATIONS IN DISTEMPER IN STANTON HARCOURT CHURCH, OXFORDSHIRE.



The Last Supper.

The Washing of the Disciples' Feet.

THE repairs lately in progress in the church of Stanton Harcourt, Oxfordshire, brought to light numerous pictorial decorations in distemper, which have unfortunately been already destroyed, as well by being chipped away to get a firm face for the new plaster, as by being actually re-plastered. I propose to give a brief description of the most remarkable parts.

The lower division of the walls was adorned with a very elegant design of diamond panelling. The intersecting lines, which gave the diamond shape, were enriched with two red cords intertwined, and at the points of intersection with an expanded flower. Within the diamond panels was a white foliated pattern, and on that an elegant device, which had much the appearance of a pine-apple. No single panel was quite perfect, but I collected the design from different panels as well as I could. I judge from the mode in which the

pine-apple was laid over the white design that the whole was done by stencilling.

[There appear to have been three series of decorations, the lower just described, the middle which I shall now proceed to notice, and an upper of which nothing remained but the feet of many persons. Scrolls were carried along the walls charged with inscriptions, the first letter of each sentence being rubricated, the rest black. These seem to have continued the history, and the names *Cryst* and *Pylat* were distinguishable.

The designs appear to have embraced the chief events of our Lord's Passion, and the earliest of the series was *The Washing of the Disciples' Feet*. This was at the western end of the south wall of the nave. Our Lord is represented kneeling, habited in a white cope and a red under garment; St. Peter, with one hand raised, as if in the act of expostulating for this act of humiliation in his Master.

On the same side was *The Last Supper*. Our Lord occupying the centre of the table, sits in an erect posture.] This was the conventional mode, in which the old painters and sculptors represented the posture at the Feast of the Passover. But the Jews, contrary to their ordinary practice of sitting erect at their meals, were obliged, as a sign of their freedom\*, to recline at every Passover after the one immediately preceding their deliverance from the bondage of Egypt. This reclining posture at the Last Supper is expressed in the words "lying on His breast;" which painters interpreted literally, and depicted St. John as really on our Lord's breast, and not according to the classical interpretation as reclining on His right side, when St. John, raised on his left elbow, had his head thrown back near the breast of our Lord, who would be reclining in a similar manner. [St. John presents a very youthful appearance, and has his hands crossed; St. Peter has a bald head; the other disciples are in the vigour of manhood, with full hair and beards. St. Peter occupies the place next our Lord on His left, the other Apostles are arranged on either side, one on the right having been removed to make way for an "admonitory text," inscribed at a later period. Judas Iscariot sits in the front of the table, before our Lord, separated from the rest of the twelve, and is extending his hand to receive the sop which is in our Lord's

\* Lewis's Antiq. Heb. Republic, vol. ii. l. iv. c. 3.



hand. On the table are two dishes, with a fish on each, and figures in the shape of beehives, which are probably intended for loaves and broken loaves of bread.



The Descent from the Cross  
and Entombment.

The Descent into Hell

On the north wall was *The Descent from the Cross*. A soldier is on a ladder removing our Lord, and on the other side are the feet as it were of another person in a similar position. The costume resembles the dress of the end of the fourteenth or beginning of the fifteenth century. From the left hand of our Lord (the only one remaining) great goutts of blood are diffused over the arm. There is no wound in the left breast; a nail passes through each foot, the feet not being crossed.

Beneath the Descent from the Cross is *The Entombment*. A coffin-shaped sepulchre receives our Lord's body, of which the hands are crossed. As in the other painting the wound is represented in the *right* breast, which seems to have been the early and most general mode of expressing it. Of the three figures engaged in entombing the body, the two next the feet are males, one of whom has a vessel in his hand with a serrated or rather embattled edge; the third figure is a female saint, probably one of the Maries, but there are no distinctive emblems.

Between the two north windows was *The Descent into Hell*. Our Lord, holding a cross with banner attached, preaches to "the spirits in prison," who are standing in the jaws of death. He tramples on a monster, whose head is bent down to the ground, with one paw chained and the other holding a triple hook. One of the pieces of sculpture in the choir of Mont St. Michel has a little demon in a similar position to the one winding a horn above the open jaw.

The accompanying sketches, by Mr. Philip De la Motte, will convey a more accurate notion of these decorations than my words. The drawings are defective only in one point, in not giving the colours.

It is much to be regretted that these interesting specimens of medieval art were not spared from destruction, that when others are laid bare we might come to satisfactory conclusions as to the mode in which churches were decorated, and our fathers instructed when books were scarce and learning almost confined to the cloister and the palace. Several churches in Oxfordshire were similarly enriched, of which considerable portions remain at Cassington, and the colours are seen through the whitewash at Cuddesden, Great Milton, and Dorchester.

WM. DYKE.

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### ON THE TORC OF THE CELTS.

IN investigating the history of our Celtic ancestors, we can place but little reliance on the traditions which have descended to us respecting them, traditions enveloped in doubt, which mere philological inquiry cannot satisfactorily resolve, and in the absence of better evidence, their remains are the chief tests of their social condition, and the place to which they are entitled among the past races of mankind. Thus the question arises, whether the art-remains of the Celts are sufficient to enable us to fix the position which that people occupied in the scale of nations?

It should always be borne in mind, that there is an art-history co-existent with the traditional or written history of every country, and that there is a relation subtle and philosophical, but not less certain, between all the products



of the mind of man. Thus the same extended observation, careful comparison, and due reflection, which enable the anatomist to pronounce upon the structure of an extinct animal from the inspection of a single bone, may lead the archæologist to the mental reproduction of a departed race from scattered and apparently insignificant remains. These considerations have induced me to attempt in the present paper, a classification and description of the chief remains of Celtic art, the Torques and its varieties. It is unnecessary to preface the result of my inquiries by a discussion of that much vexed question, viz. the descent of the Celtic races. It cannot be doubted that the origin of the Celts is to be sought among those eastern hordes, which from the earliest periods were naturally pressing on towards the west, and having at length surmounted the natural mountain-barriers of Asia, spread themselves laterally southwards on its rich and fertile plains; whence they were gradually driven still more to the west by the pressure of the swarms behind them. The Celts exhibit at an early period decided traces in their language, customs, and such simple arts as they exercised, of an Indo-Germanic descent. With these remarks I shall proceed to the subject I propose to treat of.

*The torques.* The Latin word *torques*<sup>a</sup> has been applied in a very extended sense to the various necklaces or collars for the neck, found in Britain, and other countries inhabited by the Celtic tribes. This word has been supposed to be derived from the Welch<sup>b</sup> or Irish<sup>c</sup> *torc*, which has the same signification, but the converse is equally plausible, that this was derived from the Latin. It bears great analogy to the Anglo-Saxon word to twist, and is agreed by all writers to have alluded to the twisted form of the ornament. The earlier Greek authors<sup>d</sup> when employing the term, and the later when translating from the Latin, use the word *στρέπτον*<sup>e</sup>, that which is twisted, proofs if any were wanted, that its shape was twisted when they first became acquainted with it<sup>f</sup>.

The first people who appear from their monuments to have used this twisted gold ornament for the neck are the Per-

<sup>a</sup> The authors in this country who have written on the torques, have universally followed the learned John Scheffer, "de Antiquis Torquibus." 16mo. Holm. 1656.

<sup>b</sup> Pughe, in Archæol., vol. xxi. p. 557.

<sup>c</sup> Petrie in Proc. Royal Irish Acad. 1827.

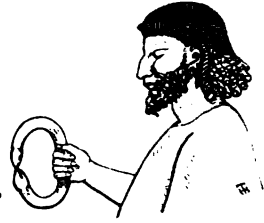
<sup>d</sup> Xenoph. Cyr., lib. i.

<sup>e</sup> Dio. LXII. s. 1. Joseph. x. 2. Suid.

voce *τορκωνας*.

<sup>f</sup> Cf. Isidor. Orig. xix. c. 31.

sians<sup>§</sup>, among whom we find it both in literature and in art, and there is the negative evidence of no monument anterior to them representing this decoration. Several of these torques were deposited in the tomb of Cyrus<sup>b</sup>, and they were bestowed by his successors as presents<sup>i</sup>, or as marks of honour<sup>k</sup>, and indeed were not allowed to be worn except by express permission of the king. This personal ornament may have been adopted by the Persians from their predecessors in Central Asia, the Assyrians, but it is not derivable from the Egyptians. On the staircase of Persepolis<sup>l</sup>, the torques represented as a thick circle of twisted gold, with a break in the centre, and the ends terminating in the heads of snakes, is borne in tribute, or as an offering, to Darius I.



Persian bearing Torques.

The Greeks, both from their literature and art, appear never to have used the torques; but it was considered a necessary part of the attire of oriental personages, and is found on the neck of Darius and his officers at the battle of Arbela, as represented in the Mosaic of Pompeii<sup>m</sup>, and the Phrygian Atys, Anchises<sup>n</sup>, and other Asiatics<sup>o</sup> wear it. In all these instances it retains its funicular or twisted type. The torque is frequently mentioned by, and was more familiar to the Romans. L. Sicinius Dentatus is stated about B.C. 386 to have had one hundred and eighty-three borne before him in his



Head of Persian with the Torques.

<sup>§</sup> Josephus x. c. 12. mentions Abimel-ardach promising a *σπερτρον*, but we should recollect the application of the same word, Septuag. Gen. xli. 42. to the collar worn by Joseph, decidedly not a torque. Cf. Sir G. Wilkinson, Mann. and Cust. of Egypt. Ser. II. vol. iii. Pl. 80.

<sup>b</sup> Arrian. Exp. Alex. VIII.

<sup>i</sup> Aelian. I. 22. Plut. vit. Artax. Curt.

iii. 22.

<sup>k</sup> Joseph. loc. cit. Xenoph. Cyropæd. l. i. Nepos. vit. Datamias. c. 5.

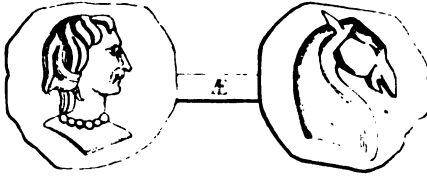
<sup>l</sup> Kerr Porter's Travels. I. pl. xxxiv. sq.

<sup>m</sup> Museo Borbonico. viii. pl. 34.

<sup>n</sup> Millingen Anc. Uned. Mon. Pl. xii.

<sup>o</sup> Virgil, Æneid. Ovid. Met. v. f. i. l. 52.

triumphs<sup>p</sup>. Its first appearance in Italian art is upon the *As* of Ariminum, out of which town the Galli Senones chased the Etruscans B.C. 376, and established themselves in the locality. One hundred and six years afterwards the Romans sent a colony to this city<sup>q</sup>, for the Senones joined the great league of Central Italy against Rome, and were defeated at the battle of Sentini B.C. 295. The torques is here also of funicular type, placed round the neck of the moustached Gaulish hero, whose head forms the obverse of the *As* grave of this town, and as the monetary issue probably took place soon after the occupation of the Gauls, as stated by Lenormant, we have here the actual torques of the fourth century before our æra<sup>r</sup>. It is as will be seen funicular, but it is not evident either from the plates of Tessieri, or from the specimens I have examined, how it was attached, as it does not appear open in front. In B.C. 361, on the march of the Gauls to the Anio, T. Manlius Torquatus took as the spoil of the Gaul he had killed in single combat, the gold torques which adorned the neck of his prostrate enemy<sup>s</sup>.



As of Ariminum.

This torques is represented placed on the obverse of a denarius<sup>t</sup> of the Manlia family struck by L. Torquatus A.V.C. 691-707, and is funicular, terminating in bulbs at the ends. The torques was always retained as the badge of the Manlia family; it occurs on the denarii of D. Silanus, possibly the consul A.V.C. 675; he was a descendant of D. Junius Silanus who was disinherited by Manlius Torquatus<sup>u</sup>, and subsequently adopted into the Julian family. Also on the denarius of L. Sylla, minted



Denarius of the Manlia Family.

<sup>p</sup> Valer. Max. iii. c. ii. s. 26. *ibid.* iv. 8. c. 1. Plin. viii. c. 27. Aul. Gell. xi. c. 11, &c. Dion. Hal. viii. 10. Solin. Polyhist. c. Fulgent. de prisc. Sermon. Cicero. Fin. 11. 22. Offic. iii. 31. Gell. ix. Ammian. Marcell. p. 226—228. ed. Merceri.

<sup>q</sup> Marchi et Tessieri *Aes Grave*. Classe iv. tav. I.

<sup>r</sup> Lenormant, *Revue Numismatique*. 1844.

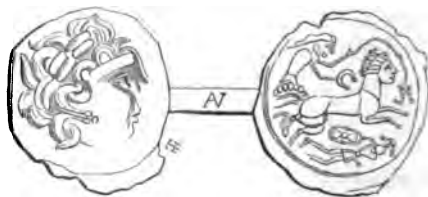
<sup>s</sup> Liv. vii. c. 10.

<sup>t</sup> Morell. *Thea. Num.* p. 200. the horseman on the reverse is supposed to be Manlius Torquatus himself; *ibid.* This torques was taken from the family by Caligula. Sueton. Vit. Calig. c. 35. For this object being sold, cf. Plin. xxxiii. 1. Flor. I. c. 13.

<sup>u</sup> Morell. *Thea. Num.* II. p. 222. tab. I. vi.

by some one of the Manlia family<sup>a</sup>. Several golden torques, the largest of which was dedicated by the conqueror to the Capitoline Jupiter are enumerated among the spoils taken by Marcellus in his victory over the Insubrian Gauls<sup>b</sup>, B.C. 196, and P. Cornelius Scipio Nasica, B.C. 191, had fourteen hundred and seventy, which he had taken in action from the Boian Gauls, carried in triumph before him<sup>c</sup>. On the occasion of the Transalpine Gaulish chieftain Belinus<sup>d</sup> sending an embassy to proffer aid to the Senate during the Macedonian war, B.C. 186, we find that body presenting him with a torque of gold of two pounds weight=21 oz. 17 dwts., together with two golden pateræ of four pounds each, a horse with its trappings, and armour for a horseman<sup>e</sup>.

Polybius<sup>f</sup>, in his description of the Celts, mentions about the same time the torques under the name *μανιάκης*, in a manner which shews it to have been unusual, and not employed as an ordinary object of attire, in the Roman armies which he accompanied. It still continued among the Celts as with the Persians an honorary mark of distinction bestowed upon their valiant or elective aristocracy, and the first ranks of the battlefield were manned by the Celtic *torquati*. The Druids appear from evidence nearly contemporaneous, to have worn the same decoration<sup>g</sup>. I would refer to this period the torques seen on some of the gold Gaulish coins, imitations of the Philip of Macedon, and struck at different intervals from Brennus' invasion of Northern Greece, B.C. 278, till the age of Augustus. These coins may be assigned a relative scale to each other in proportion as they more correctly approach their prototypes, and the first which I shall cite, it appears most perfect, has on the obverse the laureated head of Apollo of the gold staters of Philip,



Gaulish Coin.

<sup>a</sup> Morell. *Thes. Num.* II. p. 251.

<sup>b</sup> Liv. xxxiii. c. 22, it is of course necessary to read *unum magni ponderis*, the largest.

<sup>c</sup> Liv. xxxvi. 40.

<sup>d</sup> So I read instead of Belanus—as we have Cuno-belinus, both on coins and in Dio, lx. 20, for Bellannus; cf. the Ancyran inscriptions discovered by Mr. W. R. Hamilton, Franz. *Corpus. Insc. Græc. Pars xviii.* p. 88. *Βασιλεὺς [Βρετανίων] Δ[δ]μνων*, or

rather *Δ[δ]μνων Βελλάννος*, and the Latin transcript of Gerhard, *Archæolog. Zeitung*, No. 2, Feb. 1843, p. 23. [*reg[is] Britan[orum] Bella[unus]*].

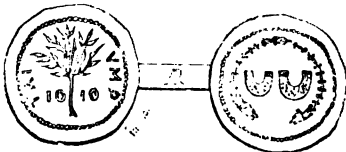
<sup>e</sup> Liv. xlv. 13; Plin. xxxiii. c. 11, probably refer to this epoch.

<sup>f</sup> Hist. xi. Cf. Plaut. *Amphitryon*. Lucil. apd. Nonium. lib. xi. Fl. Pompon. v. Nævius in *Charisio*.

<sup>g</sup> Strabo, lib. vi. Diod. de *Gallia* v. Plin. xxxiii. 1.

on the reverse the imitation Victory in the biga, the horse having a human head, and beneath the chariot a fallen Roman soldier. The Gaulish Victory holds the reins in her left hand, and in her right the torques, or solid armilla, with open and bulbous ends, replacing the Greek crown, thus shewing that among these people it was held in similar honour<sup>e</sup>. Another coin of the same metal in a more debased style of art, and not so distinguishable, also represents the Victory with the torques. The coin of mixed metal engraved in Ruding may also be intended to represent a figure holding the torques<sup>f</sup>.

Virgil and Propertius<sup>g</sup> writing under Augustus mention the torques as terminating in hooks in the same way as many of the funicular torques are now found, and the Gauls send an enormous honorary torques of 200lb. Roman weight to conciliate the emperor's friendship<sup>h</sup>. Strabo writing under the same emperor and his successor mentions this decoration as worn by the British, some of them made out of the tusks of the sea-horse<sup>i</sup>, and Florus<sup>k</sup> describes the torques as part of the spoils obtained by the elder Drusus from the German Sicambri and Cherusci. Boadicea was distinguished in the time of Claudius, according to the description of Dio Cassius writing under Severus, as wearing a large torques<sup>l</sup>. One of those anonymous third brass coins or medalllets, struck about the time of Domitian, has on the obverse a laurel branch with 10 10 TRIUMP[E], the cry in the triumphal procession, and on the reverse a torques, and two bracelets (*armillæ*) to indicate the people, probably the Germans, conquered by Domitian<sup>m</sup>.



Pliny writing under Vespasian states the use of the gold torques among the Gauls, A.D. 79<sup>n</sup>, especially as worn by the Druids. Under the Antonines it is seen on the sarcophagus of the Vigna Amendola representing the exploits of the Romans over the Gauls, Britons, or Germans, or possibly the

<sup>e</sup> Ruding, *Annals of Coinage*, Pl. 2. fig. 22.

<sup>f</sup> *Annals*, Pl. 4. fig. 77.

<sup>g</sup> *Æneid*. viii. Propert., lib. iv. Eleg. from the neck of Viridomarus, a Celt or Gaul.

<sup>h</sup> Quintilian vi. 4. To this period must VOL. II.

be referred the torques on the Gaulish coins of Divona. *Rev. Num.* vi. 166—170.

<sup>i</sup> Lib. vi.

<sup>k</sup> I. 13. *barbara spolia*.

<sup>l</sup> Lib. lxii.

<sup>m</sup> Cf. Quintil. vi.

<sup>n</sup> xxxiii. c. 2.

Marcomanni, as proposed by Blackie<sup>o</sup>. The barbarians have two kinds of torques, one on a prostrate figure at the side of the sarcophagus is funicular and bulbous, the other upon a prisoner at the corner terminates in a bulbous clasp.



The Dacians did not wear them, and the statue called the dying gladiator, which also has this decoration, may be referred to the same period<sup>p</sup>. Under Commodus it is mentioned as the ornament of gladiators, probably because these men were universally Germans and Gauls<sup>q</sup>. Herodian under Gordianus Pius A.D. 247, alludes to the iron torques round the neck and loins of the British Celts<sup>r</sup>. A succession of authors down to the eleventh century continue to mention it, but, as it had been adopted by the Romans, probably in relation to them only<sup>s</sup>. A considerable change however took place in its application as the Romans came in contact with the Celtic population, and were forced by their political necessities to incorporate the hardy barbarians in their service. It gradually became with them a military order, bestowed upon the field of battle, especially after engagements with the Celtic or German races. The first mention of such an employment of it is by Julius Cæsar, who bestowed a pair of golden torques on the præfect of the Cassian horse<sup>t</sup>. Augustus continued the custom<sup>u</sup>, and an inscription records a donation of this emperor<sup>v</sup>.

Although few instances occur on monuments at Rome, of Romans wearing this decoration, it is not improbable that the provincial officers wore it in their local jurisdictions. M. Coelius the officer who was killed in the fight with Arminius, and whose monument exists at Dusseldorf<sup>w</sup>, wears a funicular torque round the neck. This was under Augustus; and Flavius reproaches Arminius himself with receiving a torque<sup>x</sup> from the Romans.

<sup>o</sup> Blackie, John, in the *Annali del Instit. Archæol. di Roma*. III. p. 287. sq.

<sup>p</sup> Osservazioni artistici antiquarii sopra la statua volgarmente appellata il gladiatore moribondo del Prof. A. Nibbi estratto dell. *Ephemeridi litterarie di Roma*. Aprile 1831, pegg. 51.

<sup>q</sup> Capitol. vita Com.

<sup>r</sup> xxxiii. c. 2.

<sup>s</sup> Cf. Scheffer. p. 55. sq.

<sup>t</sup> Hirtius, *Bell. Hispan.* vi. 26.

<sup>u</sup> Sueton., vita Aug. c. xxv.—xliii. Quint. vi. c. 4.

<sup>v</sup> Gruter, *Corp. Insc.*, p. xcii.

<sup>w</sup> Wagener, *Handbuch der vorzüglichsten in Deutschland entdeckten Alterthümer*. 8vo. Weimar, 1842. pl. 138. 1323.

<sup>x</sup> Tacit. *Ann.* ii. c. 29.



Monument of M. Caelius.

Under Tiberius, Rufus Helvius, a common soldier, was presented by his commander, L. Apronius, with torques and hasta for saving the life of a citizen, and Tiberius sent him besides the civic crown<sup>a</sup>. C. J. Serrætor, in the same reign, is presented with the larger torques, for services in the Dalmatian war<sup>b</sup>.

Under Nero the usage is mentioned as confirmed for the general to bestow torques upon deserving soldiers<sup>c</sup>. They are mentioned in the entry of the German legionaries into Rome<sup>d</sup>. Vespasian gave several torques, armlets, and horse-trappings, to L. Lepidius, and Annæus Proculus<sup>e</sup>; and Q. Albius, in the Parthian war<sup>f</sup>, and Caius Numisius, a Roman horseman, received a torques and armillæ from Titus. Quintus Albius, a trumpeter of the Illyrian cohort, obtained the same for services in the Parthian war from Trajan. M. Læcinus Mucianus was similarly rewarded by the same emperor, for his valour in the Dacian war<sup>h</sup>. C. Arrius Cornelius Clemens was presented with torques and armillæ by Hadrian in the Dacian war<sup>i</sup>, and the soldiers engaged in the war in Britain<sup>k</sup> were generally rewarded with the torques, armlets,

<sup>a</sup> Tacit. Annal., iii. c. 21.

<sup>b</sup> Gruter, p. xcvi.

<sup>c</sup> Seneca, de Benef., c. 5.

<sup>d</sup> Tacit. Hist. ii. c. 89.

<sup>e</sup> Gruter, mxcvi. 4.

<sup>f</sup> Smetius, fo. lxxvii. b.

<sup>g</sup> Gruter, ccccxliii.; also, Quintil., lib. vi. 4.

<sup>h</sup> Ibid.; also St. Ital., lib. xv. at this epoch.

<sup>i</sup> Smetius, fo. lji.

<sup>k</sup> Scheffer. loc. cit. p. 30.

horse-trappings, and fibulæ<sup>1</sup>. Under the decadence of the empire, the torques was given by the Roman commanders, and many who subsequently obtained the purple had been thus decorated when in the military ranks, as Maximin by Severus<sup>m</sup>, Claudius II., or Gothicus, by Valerian<sup>n</sup>, who gave him a torques of a pound weight<sup>o</sup>, and Probus<sup>p</sup>.

At the proclamation of Julian by the soldiery at Paris, A.C. 300, Maurus, one of the legion of Petulantes, probably a Celtic levy, "abstractum sibi torquem quo ut draconarius utebatur capiti Juliani imposuit<sup>q</sup>." The draconarius, or dragon bearer, was an officer of a cohort of a later period; and on the column of Trajan, the Dacians (not the Romans) carry this standard. Hence it is probable that among the barbarian troops of the empire the officers retained their national marks of distinction; and as the troops of Rome became almost entirely levies from the Celtic and German youth, it is not extraordinary to find that under Theodosius, the torques was a part of the military dress of the tribune<sup>r</sup>. In A.D. 380 Vegetius mentions the two orders of torques, as duplares and simplices<sup>s</sup>: and Ambrose, A.D. 390, alludes to the same decoration<sup>t</sup>. But as late as Arcadius it does not appear to have been an ordinary decoration<sup>u</sup>, while the manner in which Agathias describes the Medes under Justinian, shews that it was not an usual ornament in the Roman empire<sup>v</sup> in the middle of the sixth century, and in the eleventh it seems obsolete among the Romans.

The torc is occasionally mentioned, according to Dr. Pughe<sup>r</sup>, in Welch literature, as in the expressions *tynu torc*, to draw a torques, or contend for the mastery; "eurdorçogean," or those wearing the golden torques, are much praised by the bards of the Cymwry. Aneurin, the author of Gododin, a poem on the battle fought against Iddra, at Cattaeth, in the sixth century, states that he was one of the three out of three hundred and sixty-three wearing them, who escaped that

<sup>1</sup> Paus. ii. 89.

<sup>m</sup> Capitolinus, vita Maximin.

<sup>n</sup> Pollio.

<sup>o</sup> Pollio, vit. Claudii, apud Hist. Aug. Scriptores.

<sup>p</sup> Vopisc. vit. Prob.

<sup>q</sup> Ammian. Marcellin. xx. 4. cf. Paulus Diaconus, lib. xi.

<sup>r</sup> Prudent. de Peri-tephan. cf. Curopal. off. Const. Sidon. Apollin. viii. 574. c. xxvii.

426.

<sup>s</sup> ii. cxvii.

<sup>t</sup> De Inst. Virg. et de Jejunio.

<sup>u</sup> No torques occurs on the necks of any Roman on the Sculptures of the Thermæ Arcadianæ. Banduri., Imp. Orien. p. 513.

<sup>v</sup> De Bello Gothico, lib. iii. cf. Jordanes de Success. Justinian. Ammian., l. xxix.

<sup>w</sup> Archæol., vol. xxi. p. 517.



terrific slaughter. A prince named Llewelin auch dorchag, or Llewelin of the Golden torques, is also mentioned in the Welch annals.

Irish literature seems much richer in its notices of the *torc*. According to Macgeoghegan's translation of Clonmacnoise, of the twelfth century, said to be a transcript of Sean-cus Moir, compiled in the fifth century, gold mines were discovered in the reign of Teghernmas, twenty-sixth king of Ireland, who caused Ucadon of Acalaun, at Fothart, county of Wicklow, to make gold and silver pins, to put in men and women's garments about the neck. He died, according to Flaherty's Chronicle, A.M. 3034—B.C. 789<sup>a</sup>. In the Irish Annals, Minemon, of the Hibernian line, A.M. 3222—B.C. 781, was the first native monarch who decorated the necks of his nobility with collars, and gave them bracelets; under his son Aldergoid rings came into use.

According to Mr. Petrie<sup>a</sup>, Cornac Mac Ast wore a fine purple garment, a gold brooch on his breast, and a *mun torc*, or collar of gold, about his neck, and a belt of gold set with precious stones around him<sup>b</sup>. In the legend of St. Brendan, the torc of the king Dermot Mac Ceareb Heoil is mentioned, for the king in a dream beholds an angel taking it, and giving it to St. Brendan<sup>c</sup>. The king Brian Boromhe, A.D. 1004, on leaving Armagh, where he had sojourned a week, left a collar of gold weighing 20 oz. on the altar of the church at Innisfallen; and in A.D. 1150, according to the Annals of the four masters, Flabbert O Bolchan, abbot of Derry, made a visitation in Kinleogan, county Tyrone, and received from Murcheartach Huachlochluin, king of Ireland, twenty oxen, the king's own horse, and a gold ring of 5 oz. weight; in A.D. 1151, he made a visitation to Siol-Cathasaich, and received from Cuculad O Flan, a horse and a gold ring of 2 oz. weight; from each noble, a horse, and from every master of a family a sheep. In the memoirs published by the Ordnance surveyors mention is made of rings presented to the crib or successor of Kolumbkil, to whom, in A.D. 1151, Cooly O Flynn presented one of 2 oz., and in A.D. 1153, one of an oz. weight<sup>d</sup>. In a MS. of Trinity college, Dublin,

<sup>a</sup> Archæol., vol. ii. p. 37. Petrie in Dublin Penny Journal, vol. iii. p. 413. Dublin, 1839. p. 183.

<sup>b</sup> Archæol. loc. cit. Petrie, 414. *ibid.*

<sup>c</sup> *Ibid.*

<sup>d</sup> Petrie in Dublin Penny Journal, vol. iii. p. 413.

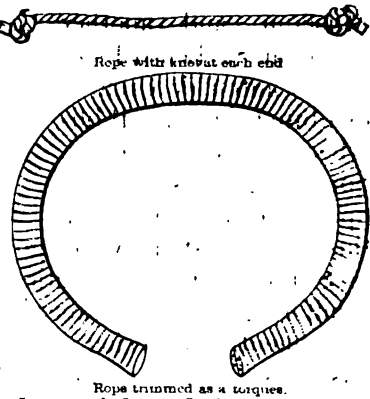
the balls of gold, at the end of the *moinche*, are described to be as big as a man's fist\*.

One continuous stream of history and art shews that this singular decoration had essentially the same form from the fourth century before, to the tenth century of our era. The true difficulty is the determination of the relative antiquity of the different forms, a task at present, owing to the total want of sufficiently accurate notices of finds, all but impossible.

*Funicular torques*.—The shape of the oldest torques was funicular†; if a rope were taken, cut to a length suitable to the neck, and tied at each end with a single knot, it would nearly represent this object, which was no doubt originally suggested by some such simple form.

Leaving the rope unconnected at one point, was a much simpler contrivance than a clasp, as the elasticity of the metal allowed of its being stretched to fit the neck, to the size of which it then contracted, and the weight of the bulbs at the ends kept the collar in its place. This primitive funicular type is found on the *as* of Ariminum, on the necks of Persians in the Mosaic of Pompeii, on the small Mercury of Knight found in France, on the coins of the Manlius family, on the so called dying gladiator, and on the precited coin of Domitian; and, under certain modifications, it was continued till a very late period; indeed Mr. Petrie would assign some found at the Tara hills to a period as late as the 10th or 12th century.

This type, the funicular, generally consists of a prismatic wire twisted by the goldsmith into a single rope, with the spirals at a great distance. The earliest without doubt should be those of massive form and ruder pattern, terminating in solid and heavy bulbous or glandular extremities, but few of these exist. The next in point of age and style are those in which the metallic wire still retains its funicular type, but where owing to a scarcity of metal, or a desire to render



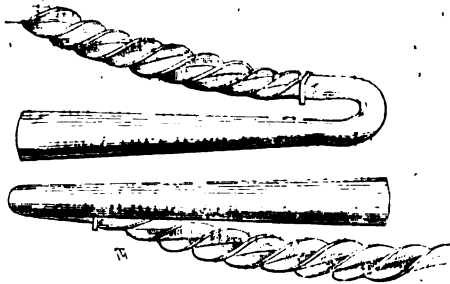
\* Petrie in Trans. Roy. Irish Acad., loc. cit.

† For an allusion to this type, cf. Virgil, Georg. iii. Isidor. xix. c. 31.

the decoration more elegant, the ends have been hollowed into cups, appearing more or less bell-shaped, or pyramidal. Such are the bronze torques found by M. De Ring in the plains of the province of the Bas Rhine.

In a more common type, but one which is probably to be referred to a later period, possibly to the fourth or fifth century, the ends terminate in solid cylinders, as if to interlace.

A large gold torque, or rather belt of this shape, is in the collection of the Museum, and another found at St. Leu d'Essereins, Canton de Creil, is exhibited in the Bibliothèque Royale at Paris. Some light is thrown



Torques with solid cylindrical ends.

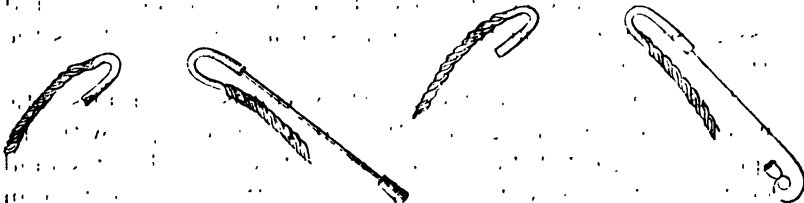
this was adjusted by the gold torques discovered at Boyton<sup>1</sup> in Suffolk. The extremities were secured by the aid of two small rings<sup>2</sup>, a contrivance which supposes a greater state of refinement and mechanical knowledge than the open and bulbous ends. But the most remarkable varieties of this type are

those published by Mr. Petrie as found at the Tara hill in Ireland<sup>3</sup>. From the extremity of the cylindrical termination of these proceeded a



Torques found at Boyton.

thin wire, terminating in another cylinder. One was large



Gold, 5 ft. 7 in.—27 oz. 2 dwt.

TORQUES FOUND AT TARA,

Gold, 12 oz. 8 dwt.

enough to wear round the loins, and the wire seemed intended

<sup>1</sup> M. de Ring, *Etablissements Celtiques dans la Sud-ouest Allemagne*, 8vo. Friburg, 1842.

<sup>2</sup> *Archæol.*, vol. xxvi. p. 471.

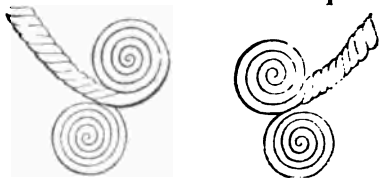
<sup>3</sup> One of these was unfortunately lost.

<sup>4</sup> *Dublin Penny Journal*, vol. i. p. 457. *Transact. Roy. Irish. Acad.*, vol. i. p. 457.

to be attached to a cloak or garment so as to allow of its being employed at the same time as a fibula.

A torques found, with a bronze celt, on the Quantock Hills<sup>1</sup>, probably Celto-Roman, was of bronze and massive, and exhibits a mode of adjustment which they had probably adopted from their Roman masters, one end terminating in a ring, the other in a hook. Such a mode of wearing it was probably in vogue as early as Augustus, for Propertius alludes to a hooked torques, and the "lactea colla auro innectuntur" of Virgil would apply either to the funicular type or the hooking end of the ornament. A thin and delicate torques of this type exhibited by me, from Major Moore, before the committee of the Institute, was purchased at Dublin.

One of the most singular varieties of the funicular torques is that found in Mecklenburgh<sup>m</sup>, on a skeleton which had a diadem of copper, and a bronze sword; the ends terminate in spirals, as several armillæ and phaleræ do under the later periods of Roman art.



The funicular torques has been often found in England, Ireland, and Wales. One is described in the Catalogue of Mr. Woodward's Collection in 1728; a second was found at Ware in Norfolk<sup>a</sup>. A silver one is mentioned by Pennant in his History of North Wales; another was found in 1692 near the castle of Harlech, Merionethshire<sup>b</sup>, and a third on the margin of Llyn Gwernan, or the Aldertree pool<sup>c</sup>. They are stated to be frequently found in Ireland with bracelets; those found at Tara have been described; another was discovered close to the cromlech at the island of Magee, county Antrim, in 1817, and detached portions of the same, and of other similar ornaments or armlets, in March, 1834<sup>d</sup>.

Want of space compels me to reserve the continuation of this subject for a future number.

SAMUEL BIRCH.

<sup>1</sup> Archæol., vol. xiv. p. 94.

<sup>m</sup> Wagener, Handbuch der vorzüglichsten in Deutschland entdeckten Alterthümer. 8vo. Weimar. 1842. Pl. 36. No. 384.

<sup>a</sup> Gent. Mag. Sept. 1800.

<sup>b</sup> Llwyd's Merionethshire. Gough's Camden, iii. 174.

<sup>c</sup> Pughe, Dr. W., in Archæol. xxi. 557.

<sup>d</sup> Dublin Penny Journal, vol. i. p. 244.

## Original Documents.

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THE accompanying letter from Edward the First to Robert Bruce is copied from the original, under the privy seal, preserved in the office of the Duchy of Lancaster. It presents strong internal evidence of having been dictated by the king himself; the expression "whereas the robe is well made you will be pleased to make the hood" is too colloquial to have proceeded from the pen of a secretary: and it may be observed, that many of the letters-missive both of Edward and his father, Henry the Third, exhibit peculiarities of expression which can only be accounted for by assuming that they were written on the spur of the moment and in the sovereign's presence. Besides its curiosity in other respects, this document may be considered as an interesting addition to the collections already printed relating to the Scottish wars of Edward. It is dated at Aberdour, 3rd of March, A.D. 1304.

Edward par la grace de Dieu Roi Dengleterre Seignour Dirlande et Ducs Daquitaine; à noz foialx et loialx Robert de Brus Counte de Carrik, et a touz noz autres bones gentz qui sont en sa Compaignie, saluz. Nous avoms entendu que entre vous et Mons<sup>r</sup> Johan de Segrave et nos autres bones gentz de sa compaignie estes assentuz de suire les enemys, et voudriez que nous vous tenissiens pur excusiez si vous ne venissez à nous au jour assignéz: Sachez que de la grant diligence et . . . . . que vous avez mis et mettez en noz busoignes de jour en autre, et de ceo que vous estes ensi assentuz de suire les enemys, vous mercions si chèrement comme nous pooms, et vous prioms et requeroms especialment si comme nous nous fions de vous qui estes noz bones gentz et avez la dite busoigne bien commencé que vous la vueillez parfaire, et que por Pallement, ne pur nule autre chose vous ne leissez que vous ne . . . . . diligeamment vostre entente de poursuivre les enemys et de mettre les busoignes a fyn avant vostre departir des parties de dela. Car si . . . . . acez ce que vous y avez commencez, nous tendriens la guerre par le fait dentre vous finée, et tote la terre D'Escoce gaignee. Si vous prioms derrechief tant come nous pooms, que si comme la Chape est bien faite, veueillez faire le Chaperon. Et par voz lettres et par le porteur de cestes, nouz remandez sur ce vostre respons sanz delay,

ensemblement ove les Noveles de devers vous. Donées souz nostre privé seal à Aberdour le iij. jour de Marz, lan de nostre regne xxxij.

## TRANSLATION.

Edward, by the grace of God, king of England, lord of Ireland and duke of Aquitaine, to our faithful and liege Robert de Brus, earl of Carrick, and to all our other good people who are in his company, greeting. We have heard that it is agreed between you and Sir John de Segrave, and our other good people of his company, to follow the enemy, and that you desire we should hold you excused if you come not to us on the day appointed: Know that for the great diligence and . . . . . that you have used and do use in our affairs from day to day, and for that you are thus agreed to follow the enemy we thank you as earnestly as we can, and pray and require especially, as we confide in you who are our good people, and have well begun the said business, that you will complete it, and that you leave not either for Parliament or for any other thing until you . . . . . diligently your intention to pursue the enemy, and to put an end to affairs before your departure from those parts. For if . . . . .<sup>a</sup> that which you have there begun, we shall hold the war ended by your deed, and all the land of Scotland gained. So we pray you again, as much as we can, that whereas the Robe is well made you will be pleased to make the Hood<sup>b</sup>. And by your letters, and by the bearer of these, send back unto us your answer hereupon without delay, together with the news of your parts. Given under our privy seal at Aberdour, the third day of March, the thirty-second year of our reign.

T. H. T.

<sup>a</sup> Probably "you accomplish."

<sup>b</sup> The long robe (*cape*) worn at this

period was not complete without a hood (*chaperon*).

## PROCEEDINGS OF THE CENTRAL COMMITTEE.

JULY 7.

The Rev. F. T. Bayly, vicar of Brookthorpe, Gloucestershire, communicated a rubbing taken from an early incised slab, recently discovered in the church of St. Bride's, Glamorganshire. It measures in length 6 ft. 5 in., by 1 ft. 8 in. at the head, and 1 ft. 2 in. at the feet; the edge is bevelled, measuring 2 in. and a half in width, and bears the following inscription: ✠ IOBAN: LE: BOTILER: GIT: ICI: DEU: DE: SA: ALW: EIT: WER: CI: A WEN. He is represented with his legs crossed; he is armed in a hawberk and *chausses* of mail, and wears a long surcoat, open in front. The only portion of plate armour is a small scull-cap, or cervelière, on the front of which appears a fleur-de-lis, between two covered cups, and the shield, which hangs over the left arm, is charged with three covered cups, the bearing of Botiler. The spurs have rowels, and the feet rest on a wivern. In the right hand he holds his sword, drawn and upraised, and there appears a wavy line or ridge along the middle of the blade, which is of very unusual occurrence. The fashion of ornamenting the head-piece with any heraldic device is also unusual, and the only example hitherto noticed is supplied by the monumental portraiture of Geoffrey Plantagenet, who died A.D. 1149. That prince is represented as wearing a head-piece, similar in form to the Phrygian bonnet, and deco-



rated with a golden lion, being part of the heraldic charge which is displayed upon his shield<sup>a</sup>. A branch of the Butler family appears to have been settled at Llaneltid, in Glamorganshire, not far distant from St. Bride's. "Johannes le Botiller, de Lanultyt" was knight of the shire, co. Gloucester, A.D. 1324, 17 Edw. II.<sup>b</sup> The effigy, however, appears to be of earlier date, and exhibits the peculiarities assigned to the later part of the thirteenth century.

Mr. W. H. Clarke, of the Minster-yard, York, sent impressions of two coins of the usurper Carausius, which were discovered in a garden near Micklegate-bar, on Thursday, the 22nd, and Friday, the 23rd, of May. The first bears on one side the head of Carausius, and on the reverse LAETITIA. AVG., a woman standing, in her right hand a garland, in her left ears of corn. On the reverse of the second, FORTVNA AVG. Both examples occur in Akermann's larger work on Roman coins. Mr. Clarke forwarded also impressions of the following Roman coins found on the 30th of May last, in Cracer's-gardens, near Micklegate-bar, viz.:—One of Victorinus, rare, third brass, reverse VIRTVS AVG., a military figure standing: one of Constans: and a very small Constantine. These impressions were accompanied by one of a large coin of Allectus, recently found at Bishop-hill. In a subsequent letter to the secretary, Mr. Clarke enclosed impressions of several coins of William the Conqueror, and Rufus, discovered in digging the foundation of a house in Jubbergate, the ancient quarters of the Jews of York. They were found at the depth of six feet from the surface on Saturday, the 21st of June, and were in number about 300.

Mr. Hawkins observed that the type of these silver pennies of the Conqueror, with the exception of one as he had been informed, was that of 234 in the "Silver Coins of England," and that all he had been able to learn of the one exception, was, that the face was in profile. The whole number discovered was reported to be about 600, but Mr. Hawkins had been enabled to obtain a view of 167 pieces only; and he had communicated to the Numismatic Chronicle a list of the moneyers whose names are not given by Ruding, about twenty-five in number. A single penny of the Confessor was discovered with these coins of William the Conqueror.

#### JULY 21.

Mr. Way read the following communication from the Rev. J. Graves, of Borris-in-Ossory, one of the Local Secretaries for Ireland:—"I have frequently observed in the low moory lands of the Queen's county, especially in the neighbourhood of bogs, heaps or mounds of various shapes and sizes, which appeared to be composed of small fragments of grit-stone, mixed with particles of charcoal. To myself, as well as to some intelligent friends with whom I conversed on the subject, these mounds appeared to be

<sup>a</sup> Stothard's Monum. Effigies.

<sup>b</sup> Parl. Writs.





traces of the smelting of iron ore, with which the bogs in this neighbourhood are in many places charged, forming deposits of an ochry nature. One gentleman informed me that in the course of reclaiming some moory land he had removed a heap of this description, consisting of many hundred horse-loads of broken stones and charcoal.

"This conjecture was lately confirmed by personal inspection of a mound of this kind on the lands of Shanboe, near Borris-in-Ossory, on the verge of what once had been a turf-bog, which is now exhausted, or according to the country phrase, "cut out." The field had been tilled for potatoes, and the mound was cut through in various directions, so that I was enabled to make accurate observations on its composition. The greater portion of the mound was composed of fragments of the sandstone grit of the district, about the size of stones used on a Macadamised road. This grit, as to its geological character, belongs to the old sandstone formation. Mixed up with these broken stones were innumerable fragments of charcoal, and most of the pieces of stone shewed the decomposing effects of fire: this of itself would indicate that the fire had been formed for the purpose of burning or smelting some mineral substance. On closer examination I discovered many pieces of an ochry substance, resembling the ferruginous deposit frequently found in the neighbouring bogs, and amongst the rest a fused mass of clinkers, comprising fragments of sandstone, charcoal, and this bog-iron ore, which would go far to prove that these heaps are the residue of large fires, kindled for the purpose of smelting the bog-iron ore of the district, while the aboriginal forests, which as we know formerly covered this country, and probably the greater part of Ireland, afforded fuel. The sandstone might have been used for a fuse<sup>c</sup>, or perhaps in order to extract any iron with which the sandstone itself might be charged.

"The reason of my submitting this hurried notice to the Archæological Institute is my belief that these mounds afford proof of mining operations having been carried on in very remote times by the native Irish, for we must recollect that the Queen's county, the ancient district of Leix, was not made shire ground, or planted with English colonists, until after the year 1557, as appears by the Irish statute of the 3rd and 4th of Philip and Mary, chapters 1 and 2. (Rot. Parliament, ch. 7 and 8.) It is true that the smelting of iron was carried on in this district subsequently to that period, as Ledwich, in his survey of the parish of Oghavae, published in Mason's statistical work on Ireland, tells us, iron-works having been established by Sir Charles Coote at Mountrath, but it is not likely that the rude operations to which I have referred belong to that period; it appears much more probable that they were the work of the native Irish of the district anterior to the settlement of the English in those parts.

"That the native Irish carried on mining operations, even of more scientific character than these under notice, is certain: in the year 1770, in work-

<sup>c</sup> I say this under correction, as I am not certain whether this description of stone is used to mix with iron ore for that purpose.

ing the coal strata near Fairhead, in the neighbourhood of the Giant's Causeway, the miners broke into an old gallery, the walls of which were covered with stalactites, evidently of great age, and ancient mining tools were found therein<sup>d</sup>. The residents in the district had never heard of a tradition of the mine having been anciently worked, and the excavation must have been made at a very remote period. About the year 1750, in working a copper mine at Killarney, ancient shafts and implements of mining were also found; and similar discoveries were made about the commencement of the seventeenth century in the lead mines of Knocaderry, since called 'the Silver Mines,' in the county Tipperary<sup>e</sup>. It is true that in remote ages the Irish do not seem to have been acquainted with the use of iron, the swords and other implements found in tumuli and ancient burying places being invariably of bronze. But we find that the Irish had battle-axes of steel so early as the English invasion, during the reign of Henry II., as testified by Giraldus Cambrensis, (Dist. iii. cap. 10,) who asserts that they derived them from the Danes; but even supposing this to have been the case, it is more than probable that a people who were acquainted with the working of coal, and copper, and lead mines, could not be ignorant of the mode of smelting iron."

The Rev. R. C. Boutell, of Sandridge, Herts, Local Secretary, communicated a notice and drawing of a mural painting representing the incredulity of St. Thomas, recently discovered in the abbey church of St. Alban's. It is executed upon one of the large Norman buttress-strips in the interior of the north transept, on its eastern side. Its size is 8 ft. 10 in. by 5 ft. 10 in. The heads are very good. St. Thomas has a blue robe, and a crimson or rather scarlet mantle: the figure of the Saviour is habited in a whitish-grey vestment, fastened by a golden morse. The nimbus around either head has been gilt. The small banner is charged with a red cross. The architecture, which is of a bluish-grey tint, is now very imperfect, though clearly distinguishable. The subject is painted on a red ground, apparently semée with crowns of thorns. The pavement is a pattern of yellow and blue tiles, with a few of a brown tint. The tiles in the angles are brown.

#### AUGUST 4.

The Rev. R. Vernon Whitby, of Osbaston Lodge, Hinckley, presented two fac-similes of sepulchral brasses existing at Sawtrey, All Saints' church, Huntingdonshire. They represent a knight and a lady; the figures measure in length about 4 ft. 5 in., the costume and general design present several features of similarity to those exhibited by the brasses of Thomas Beauchamp, at Warwick, (A.D. 1401,) and Robert, lord Ferrers at Merevale, (A.D. 1407.) The knight is armed with the basinet and camail;

<sup>d</sup> Professor Kanes' *Industrial Resources of Ireland*, second edition, Dublin, 1845, page 15.

<sup>e</sup> Historical facts prefixed to *Collection of Resolutions of the Volunteers of Ireland*. Dublin, 1782, page lxxxi.



MURAL PAINTING OF ST. THOMAS, ABBEY CHURCH, ST. ALBAN'S.

under his head is a heaume surmounted with the Stourton crest, a demi-figure of a monk, the head covered with a cowl, brandishing a scourge of six knotted cords. He wears a close-fitting jupon with the edge scalloped, and a cingulum across the hips. The head-dress of the lady affords a good example of the crespine, or reticulated caul in which the hair was enclosed; and over this is thrown a coverchief. A portion of the inscription still remains, by which we learn that the date of the knight's death was 1404, and that the name of his wife was Maria. *Mars' Aprilis An° dñi M° CCCC° iij. et Maria br' eius quor. . . . Ame'.*

The Rev. William Haslam, of St. Perran-zabuloe, communicated a sketch of an early inscribed memorial, which now stands on the left hand of the road, about a mile distant from Fowey. The only approach to that ancient town, as Mr. Haslam described it, is a narrow winding road with spaces or recesses cut out of the hedge, at intervals of 100 or 150 yards, to allow one cart to draw out of the track while another passes it. This stone was noticed by Leland, who gave a reading very different from that which has been proposed by Lluyd and Borlase<sup>1</sup>. It formerly stood near the four crossways, north of Fowey, and, when seen by Borlase, lay in a ditch in the way from that place to Castledôr. It is a rough slab of granite, measuring about 8 ft. above the level of the ground, about 1 ft. in width, and



Inscribed stone near Fowey.

<sup>1</sup> Leland, *Itin.* iii. 26; Borlase, p. 392; Moyle's *Posthumous Works*, i. 189.

1 ft. in thickness. The inscription may be thus read: *SIEVSIVS HIC IACET CVNOWR FILIVS*. Lluyd proposed the reading *CVNOMOR*. At the top there is a sort of mortice in which Mr. Haslam imagined that a cross might have been fixed; and on the side opposite to that which bears the inscription, there is a small cross, carved in relief, as shewn in the woodcut. Borlase supposed that this memorial might have been erected in the seventh century.

Two singular personal seals were communicated. The Rev. John Horner, rector of Mells, Somersetshire, forwarded an impression from a matrix found at Mells. It is a seal of oval form, measuring 1 in. and a tenth by 9 tenths. The device is curious: it is composed of a kind of branch, terminating in large masses of leaves, over which is seen a human head, with a long beard, placed in a bowl, probably intended to represent the head of St. John the Baptist, in a charger; below is seen a lion, couchant. The legend runs thus: *FRANGE . LEGE . TEGE*. Immediately after each word there is a star, there is also a crescent and a star (not united) before the initial letter. Date, *t. Edward III.*?

The Rev. Daniel B. Langley, L.L.D., vicar of Olney, Bucks, sent an impression from a brass matrix of circular form, measuring in diameter 1 in., discovered at Lavendon, near Olney, not far from the ruins of the castle. In the centre there is a head seen full face, possibly intended to represent either the Saviour (the vernicle or *verum icon*) or the head of the Baptist. It is surrounded by four small busts, the faces in profile, each turned in a different direction to that which is placed opposite to it. The inscription is in English: *\* NON . SWILK : AS : I .* (non such as I.) Date, 14th century?

Mr. Way read a letter from Dr. Travis, of Scarborough, respecting a gold torques ploughed up in the spring of 1843, in a field between the villages of Scalby and Combouts. This ornament, of which Dr. Travis forwarded a drawing, is twisted, with hooks at the extremities; thirty-five inches in length, (exclusive of the hooks, which are each one inch and a half long,) and one-sixth of an inch thick. It is of very pure gold, and weighs  $2\frac{1}{2}$  oz. 1 dwt. By the liberal permission of Timothy Hardcastle, Esq., to whom it belongs, this torques is now deposited for inspection in the Scarborough museum. Representations of similar gold torques, discovered in Ireland, are given in the *Vetusta Monumenta*, vol. v. pl. 29. Dr. Travis added that many flint arrow-heads, and an urn containing calcined bones, were discovered at the same spot. The urn is figured in *Archæologia*, vol. xxx., with a description by Jabez Allies, Esq., F.S.A.

Mr. Way read a letter from Monsign. C. L. Fisher, addressed to the Rev. J. L. Petit, to the following effect:—"Seeing that a report had been made to the Committee (*Archæological Journal*, No. vi. p. 197) by Mr. Minty, of Norwich, relative to the proposed destruction of an ancient building in that city, called the Strangers' Hall, for the purpose of erecting a convent on its site, I wrote to the Vicar Apostolic of the Eastern District, with whom I am personally acquainted, conceiving that my application would not be

altogether without success, should such demolition be really intended. His Lordship's answer is most satisfactory. The Bishop says:—"Mr. Minty's information is partly correct and partly not so. In April last it was proposed to remodel and improve the Catholic property in Norwich. In my instructions and directions to the architect, I specially stipulated that the old hall, with its valuable specimens of architecture, should be retained, and made very available, without any dilapidation. Since then other plans have been proposed, viz., to build on a new site. At all events these interesting architectural remains, with which I am well acquainted, shall not be destroyed with my consent." I should suppose this answer will be interesting to Mr. Minty and to the Committee, and perhaps you will have the goodness to let them know that the building is safe, and will, probably, be well and judiciously restored, if the design of attaching it to the proposed convent be acted upon."

Mr. Way laid before the Committee a sketch of the sculptured tympanum of the south door of Ruardean church, Gloucestershire, to which his attention had been called by Sir Samuel Meyrick, on account of the curious features of costume which it presents. It appears to have been sculptured in the earlier part of the twelfth century, and is very similar to the contemporary work, of which a representation, communicated by the Rev. R. Freer, had been given in the *Archæological Journal*, vol. ii. p. 271. The figure



St. George. Ruardean.

appears to represent St. George, his head protected by a head-piece of the form termed Phrygian, precisely similar to that which appears in the monumental portraiture of Geoffrey Plantagenet, who died A.D. 1149<sup>8</sup>. He is represented as attired in a tunic, open at the side and fitting closely to the

<sup>8</sup> See Stothard's *Monum. Effigies*. The general form of the armour on the head,

as seen on the Great Seals of Stephen and Henry II., is of this Phrygian fashion.

body, as if girt around the waist; over this is seen a flowing mantle, fastened on the breast by a brooch. The prick spur has a recurved point, without any neck. There is a *poitrail*, or strap, around the breast of the horse, and the cantel of the saddle is high. The tunic and mantle appear likewise in the portraiture of Geoffrey le Bel, the latter being of very unusual occurrence in connection with any features of military costume. The mode in which the drapery is treated, the folds being represented by parallel rolls, of almost equal breadth throughout their length, seems to characterize the rude sculpture of the twelfth century, of which several singular examples occur in Herefordshire and the neighbouring counties.

The Rev. John Horner, rector of Mells, Somerset, communicated a drawing of a mural painting recently discovered on the north wall of a chantry chapel, adjoining to the chancel of Mells church, and separated both from the chancel and north aisle by *parclose* screens. The painting, of which a representation is here given, was found in the western corner of this chapel, the faces of the figures being turned towards the east. On the removal of the first coats of whitewash

the walls were found to have been entirely covered with texts of Scripture, probably inscribed thereon during the time of Edward VI.; these passages of Holy Writ were not found to correspond with any version known to Mr. Horner. On removing the surface whereon these had been painted, the original colouring of the walls appeared; and behind a large mural tablet the figures here given were discovered; the lower portion of the subject had been cut away in order to fix the tablet to the wall. The words inscribed above appear to have no reference to the figures. This chantry was an addition to the original fabric of the church, but it is not known by any distinctive name. Traces of colour may be found in all parts of the church: the upper



walls of the south aisle were decorated with yellow stars on a red ground, and the pillars had evidently been covered over with arabesque ornaments. Over the north door are to be traced some remains of a figure of St. Chris-



topher, and adjoining to it is a diminutive grotesque figure. The two figures here represented appear to have been intended to portray Aquila and Priscilla, distinguished by the symbol of a shoemaker's rule<sup>b</sup>; usually each of them holds a sword, in allusion to their martyrdom. They are mentioned in Acts xviii. 2, as tent-makers by occupation, and the object resembling a shoemaker's measure was doubtless originally intended to represent some implement of their craft.

AUGUST 25.

Mr. J. G. Jackson, of Leamington, communicated sketches of the interesting tombs discovered behind the wainscot in St. Stephen's church, Bristol. Of one of these an account had been received from Mr. Wreford, on Aug. 28, 1844<sup>c</sup>. These memorials will be more fully noticed hereafter in the *Archæological Journal*.

Mr. Hodgkinson, of East Acton, sent for exhibition a steel scissor-case, elaborately engraved, date about the end of the sixteenth century. It was dug up some years ago in forming a sewer in the neighbourhood of the Seven Dials, a spot reputed to have been used as a burial-place during the plague. The following legend is engraved on the cover: AV. TOVRNOVIS. VOVIS. IE. LOBE. OV. IE. MOVRE. Sir Frederick Madden conjectures that it may be rendered thus: At the tournament may I behold Laura or I shall die.

Mr. Spencer Smith sent for exhibition twelve Roman silver coins, discovered some years since in digging the foundation of Gillows' upholstery warehouse in Oxford-street. They were ordinary types of Vespasian, Trajan, Hadrian, Antoninus Pius, Gratian, Valens, and Julian the Apostate. It was observed that few coins, or other antiquities, had been found in that part of London.

Mr. Jackson, Secretary of the Architectural Committee of the Warwickshire Archæological Society, communicated a plan and several drawings, representing the desecrated church of St. Michael, in Saltisford, the suburb of Warwick on the north side of the town. The rector of this church was anciently presented by the dean of the Collegiate church of the Virgin Mary, and in 19 Edw. I. it appears that the canons had a portion out of it, a small sum being also reserved for the lepers in the hospital there. In the



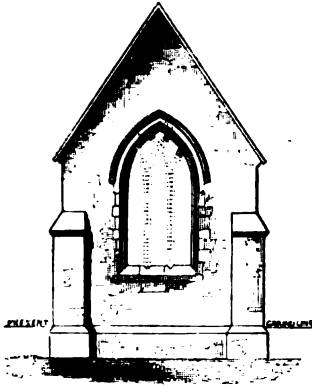
Steel Scissor-case.

<sup>b</sup> Die Attribute der Heiligen, Hanov. 1843, v. Schumachergeräthe.

<sup>c</sup> *Archæological Journal*, vol. i. p. 260.



reign of Edw. III. the parishioners had greatly decreased in number, and the yearly revenue having been reduced almost to nothing, the church became ruinous. Leland notices "the Chappel of St. Michael, where sometime was a Colledge, having a Maister *et confratres*, but nowe it is taken as a Free-Chappell. The Kinge giveth it. The buildinges of the House are sore decayed<sup>k</sup>." Amongst the Collections in the possession of William Staunton, Esq., of Longbridge, there is a "Certificat of all Chauntries and Hospitalls, Colleges, Free Chapells, Fraternities, &c. within the Countie of Warr', 37 Hen. VIII.," which was examined by Dugdale, who gives an account of the foundation of this hospital in the twelfth century, a list of the guardians, and states that it had fallen into a very reduced state. The remains of St. Michael's church, after having been converted into a dwelling house and blacksmith's shop, were finally overbuilt in a row of houses, in the year 1819, and concealed from view: the point of the western gable

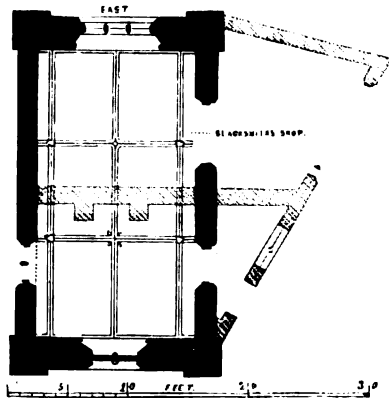


East end.



Elevation of the North side.

may still be seen from the road, and the east end of the building is visible in the yard behind. The tracery in the east window has been cut away, but there are evidences which may suffice to supply a restoration: on the north side there was a small doorway, and a window of two lights. The dimensions of this little building are about 30 ft. by 17 ft., and the height within, from the floor to the ceiling, 18 ft. 6 in. The ceiling was panelled, and bosses ornamented with escutcheons covered the intersections of the framing, but no armorial bearings are now to be distinguished. It would be difficult to find a more



Ground Plan

<sup>k</sup> Leland Itin. iv. part 2, f. 165 b.

sad example of desecration than the church of St. Michael in its present state.

IN THE COLLECTIONS AT LONGBRIDGE.

"Hospitale Sancti Michaelis in Villa Warr'.	Valeat in	{	Redditibus et firmis omnium terrarum et tementorum predicto Hospitali pertinentibus solvendis ad festa Annuntiationis beate Marie Virginis et Sancti Michaelis Archangeli equaliter prout per Rentale inde factum et renovatum particulariter apparet per annum.	}	l. s. d. xii xi vi
	Reprise viz. in	{	Redditu resolutu domino Regi ut in jure nuper monasterii Sancti Sepulchri v. <sup>a</sup> eidem domino Regi ratione dissolutionis nuper collegii beate Marie viz. viij <sup>d</sup> . ville Warr' in toto per annum. Decimis domino Regi annualiter solutis, per annum	}	s. d. xi viii xx <sup>s</sup> .
O. Remanent clare per annum xl. xixs. xd.					s. d. xxx. viii.

The seyde Hospytall hath no foundacyon but as yt ys deposed was founded by a Kyng to thentent to geve Almous wekely to the pore and also to harber them, howe be yt the seyde Master ys not resydent there but as yt ys seyde hathe dymysed same Hospytall w<sup>t</sup> all rents and proffytts there unto belongyng to one Rycharde ffysher by lease paying therefore by yere but x<sup>li</sup>. notw<sup>st</sup>andynge the same fermor dothe destribute wekelye to the pore peaple viii<sup>d</sup> and fyndythe iiiij<sup>or</sup> beddes to lodge the seyde pore and also gevythe to a certayne pore woman attendyng upon the seyde pore men and makynge there bedds wekely viii<sup>d</sup>. And the Inventory of there goods and ornaments to the same belongyng hereafter dothe appere."

The Rev. Charles Boutell, of Sandridge, Herts, Local Secretary, exhibited the brass matrix of a personal seal of the fifteenth century, recently found on Bernard's Heath, the field of the first battle of St. Alban's, A.D. 1455, and now in the possession of the Architectural Society of St. Alban's. The device is an eagle pouncing upon a hare, with the legend *ALA IE SV PRIS*. Mr. Boutell also presented a rubbing of a sepulchral brass of the fifteenth century, lately discovered in clearing the basement-course on the exterior of the church of Abbot's Langley, Herts. It represents a civilian, his wife and children, in the ordinary costume of the period.

The Rev. W. H. Gunner, Local Secretary at Winchester, forwarded for the inspection of the Committee, a gold ecclesiastical ring of the fifteenth century, recently turned up by the harrow in a field at Chilcomb, near Winchester.

Mr. Gunner also informed the Committee that in digging the foundations of the new church of St. Thomas, in Winchester, which are of considerable extent, and of great depth, a number of deep holes, apparently old wells, filled up with loose soil, were found, in which were a few coins, chiefly

English, but among them several Roman. One of the English pieces was laid on the table, and proved to be a penny of Henry the Third, struck at Durham. It was suggested that the cavities to which Mr. Gunner alluded were the remains of ancient granaries.

The Rev. Arthur Hussey, of Rottingdean, stated in a letter to the Secretary, that there is a family at Chiddingfold, in Surrey, (a parish near the borders of the county, between Godalming and Petworth,) who claim to be of uninterrupted Saxon descent, and not merely to have held the property on which they reside from the period of Saxon ascendancy, but also to possess a deed which is dated before the Conquest. Mr. Hussey mentioned that his information was derived partly from private intelligence, and partly from Cartwright's and Dallaway's History of the Rape of Arundel, (note to p. 363,) and that his object in calling attention to the subject was to suggest the expediency of making inquiries upon the spot, should any opportunity occur.

Mr. Beck, of Esthwaite Lodge, Ambleside, Local Secretary, transmitted a drawing of the fragments of an inscribed stone, which were discovered by him, a few years since, in excavating the site of a Roman encampment, supposed to be the ancient *DICTIS*, at the head of Windermere, in Westmoreland. The slab is of limestone, about four inches and a half in thickness, and was found among the ruins of the rampart at the south-east angle of the parallelogram. The inscription is very imperfect, but Mr. Beck stated that he would endeavour to obtain the remainder of the stone in future excavations, and that he hoped to be able, in a short time, to send a plan of the encampment and some observations upon it.

Dr. Richardson, of Haslar Hospital, exhibited, by Mr. Birch, a small engraved onyx, representing Mars gradivus, found in the Sochar moss, near Dumfries, at Mansewold, north of the Roman wall, and close to a Roman station. A large oak tree, with its roots striking down through the sand to a substratum of clay, was discovered in cutting a drain through this moss, and near it was found an iron hatchet, apparently of no great antiquity. The moss varied in depth from 20 to 25 feet, and was filled with roots of trees embedded in sand resting upon clay. A block, such as is used in the rigging of a ship, was dug up in the sand stratum.

#### OCTOBER 6.

Mr. Clement Smythe, of Maidstone, communicated, through Dr. Bromet, an abstract of the will of Richard Marley, of the parish of Holy-cross, Canterbury, dated 12th of June, 1521. He desires to be buried in the churchyard there, "afore the crucifix of our Lord, as nigh the coming in of the north door as conveniently may be:" mentions the brotherhood of the holy cross, and the three altars in the said church. Wills that his executors "shall cause to be gylt well and workmanly the crucifix of our Lord, with the Mary and John standing upon the porch of the said north door." The testator alludes to the pictures of "our lady of Pite," and of St. Erasmus in the said church, and bequeaths five shillings "towards the setting up of a new Rode Loft" therein.

Mr. Hodgkinson, of East Acton, sent for the inspection of the Committee a gold ring, engraved, both in the interior and on the exterior, with cabalistic characters; date about the middle of the fourteenth century. It was discovered in a creek of the Thames, in the parish of Fulham.

The Rev. E. B. Dean, vicar of Lewknor, Oxon, exhibited rubbings from two small brasses in the church of Stokenchurch, Oxon, which are remarkable for the late use of Norman-French in inscriptions. They represent the effigies of two knights of the same name and family, Robert Morle, descendants probably of Geoffrey de Morle, who, 16 Edw. II., made over to Geoffrey Haumon and Margaret de Morleye, messuages, lands, and rents in Nethercote, Lewknor, and Aston, of which latter parish Stokenchurch was, until very recently, a hamlet. The two brasses almost exactly correspond, and were doubtless engraved by the same hand. Each knight is represented in plate armour, with roundels at the elbows, a skirt of taces, sword and dagger at the sides, and the hands joined in the attitude of prayer. The following inscriptions appear below the figures:—

*De terre tes sup fourme et en terre sup retourne Robert Morle labis nome dieu de  
sahme eit pite q' murust lan de g'ce m'cccc<sup>ro</sup>.*

*De terre tes sup fourme et en terre sup retourne Robert Morle labis nome dieu de  
sahme eit pite q' murust lan de g'ce m'cccc<sup>xij</sup>o.*

These knights were probably of the ancient family of Morle of Morle in Norfolk, much distinguished in the French wars of Edward III. and Henry V., who bore for their arms "Argent a lion rampant sable, armed and crowned or." The original bearing had the lion without the crown, the assumption of which at the siege of Calais, temp. Edw. III., by Sir Robert de Morle, or Morley, called forth a challenge from Nicholas lord Burnell; on which occasion it appears to have been decreed by the marshal to Robert de Morle *for his life*. At a subsequent period it was again challenged by lord Lovell, who had succeeded to the estates and arms of the lords Burnell, when Thomas de Morley, then marshal of Ireland, pleaded the decision in favour of his ancestor. From the sequel it would seem that he had gained his cause, for the descendants of the Morleys ever after bore these arms, whereas the Lovells enclosed their lion within a bordure azure<sup>1</sup>. In point of fact the real arms of Morle or Morley were *sable* a lion rampant *argent*, as we find in the roll of arms, temp. Edw. III., published by Sir Harris Nicolas.

Whether the Robert Morles commemorated by these brasses were of this family or not does not plainly appear. The following entries occur in the Inquisitiones post mortem:—

3 Hen. V. Robertus Morle Chivaler. 1416. Morle maner', &c. Norfolk.

4 Hen. V. (1417). Thomas de Morle chivaler. Morle maner.'

6 Hen. V. Robertus Morle frater et hæres Thomæ Morley Militis.  
Morley maner.'

<sup>1</sup> History of Norfolk.

Mr. Way exhibited the following Roman coins transmitted to him by Mr. W. H. Clarke, and found at York in 1844, 5.

Three coins of the Scribonia family.

BONEVENT LIBO a young head bound with diadem, to the right.

REV. PVTEAL SCRIBON Altar with festoon; at each angle a lyre.

Another. A third in less good condition.

A coin of the Sentia family. Head to the left in Phrygian helmet.

REV. L. SATVRN Saturn to the right driving a quadriga citata, holding in right hand a scythe, under the horses c. This letter is an unusual mint mark.

Three coins of the Vibia family.

FANSA Female head to the right bound with ears of corn, in front lamp as mint mark. REV. C. VIBIV. SC Mars armed in a quadriga citata, to the right.

The same, in front of the head x as mint mark. The mint mark on this coin is rare.

The same, no mint mark or adjunct.

#### IMPERIAL.

Titus. Rev. figure of Pax seated to the left.

Antoninus Pius. REV. BOS. IIII. Two joined hands holding caduceus and ears of corn.

M. Aurelius. REV. COS. II. Figure of Pax standing.

Geta. REV. MARTI VICTORI. Mars with trophy and spear

#### OCTOBER 29.

Mr. Way read a communication from the Rev. J. Graves, of Borris in Ossory, Local Secretary, suggested by Mr. Du Noyer's paper on the cross-legged sepulchral effigies existing at Cashel, published in the 5th No. of the *Archæological Journal*. Mr. Graves observed that it had been stated (in a note, p. 126) that one other cross-legged effigy *only* has been described as existing in Ireland. "This statement is, I believe, correct; I am confident, however, that many such effigies do exist, unknown and undescribed. For example, in the county of Kilkenny *two* such monumental figures can be pointed out: one of these is built into the wall of the Roman Catholic chapel at Graignemagh, a town situate on the river Barrow, and in the barony of Gowran. An abbey was founded there for Cistercian monks by William Marescall, the elder, earl of Pembroke, in the early part of the thirteenth century<sup>m</sup>. Of this abbey extensive remains of singular beauty existed until some years since, when the site having been given by the lord of the soil in order to erect a place of worship for the Roman Catholics of the parish, most part of the abbey was pulled down, and the portion spared was barbarously disfigured. Into the wall of this building the slab bearing the cross-legged effigy has been inserted in an upright position; the figure is larger than life, and represents a knight clad in a complete suit of mailed armour, over which a surcoat, fitting closely about the throat, is worn; the right hand grasps the sword-

<sup>m</sup> *Monasticon Hibernicum*, p. 352.

hilt, as if in the act of drawing it, while the scabbard is held by the left hand; a broad belt attached to the scabbard, and buckled in front, sustains the sword. I am unable to describe the kind of spur, as the lower portion of the figure is lost; a fracture also extends across the waist. There is no clue to be drawn from history or tradition as to the individual in memory of whom this sculpture was placed in the abbey of Graignemagh; but that its date should be assigned to the early part of the thirteenth century, or at furthest to the middle of that era, may be concluded from the character of the armour; it is very rudely carved in high relief, the left leg of the figure is thrown over the right, and the mailed defence of the head is conformable to the globular shape of the skull. The material is a fine-grained limestone.

"The parish church of Kilfane is situate in the barony of Gowran and county of Kilkenny, about six miles south-west of Graignemagh: some years since it was deemed necessary to erect a new church, and the old building was dismantled. On removing the floor a cross-legged effigy in excellent preservation was discovered at the eastern end of the church: the figure is larger than life, measuring in length seven feet ten inches. The body is defended by a complete suit of mailed armour, the head and throat being covered by the chaperon of mail, which is somewhat flattened at top, presenting the appearance of a slightly elevated cone: a triangular shield is borne on the left side, supported by the guige passing over the right shoulder; it measures three feet four inches in length, and is charged with the arms of the Cantwell, or De Cantaville family<sup>a</sup>, viz. a canton ermine, four annulets: these bearings are carved in relief. A surcoat is worn as usual over the hauberk, confined by the sword-belt at the waist; the right arm is extended by the side, and the right leg crossed over the left; on the heel may be seen a spur *with a broad rowel*; the end of the sword appears from between the legs as if placed under the figure.

"This effigy is well sculptured, apparently in the dark fine-grained limestone of the district commonly called Kilkenny marble: the contour of the head and neck is fine, the legs and feet are also well formed, and the folds of the surcoat are disposed with freedom and elegance; but it may be remarked that the shoulders are rather narrow for the height of the figure, and that the right arm is badly designed. The whole figure is carved in very high relief, and, as will be seen by the foregoing description, presents in a great measure the same characteristics as that of the knight given by Mr. Du Noyer; it may therefore be referred to the latter part of the thirteenth century, and is probably coeval with the walls of the church, as the still remaining, though much mutilated, sedilia in the Early English style would serve to shew.

<sup>a</sup> On the monument of Edmund Butler, Viscount Mountgarret, who died Decemb. 20, 1671, and which still exists in the cathedral of St. Canice, Kilkenny, is sculptured a shield charged with armorial bear-

ings, and over it the single word "Caute-well." These bearings differ somewhat from the above, being on a *field ermine*, four annulets.

"By an inquisition post mortem taken the 6th of Sept. 1637, (old style,) it appears that John Cantewell of Cantewell's Court was seized, amongst other proprietors, of the castles and lands of Kilfane, Stroan, and Cloghscreggie, which were held of the king in capite by knight's service; and that this monumental effigy was erected to the memory of a member of that family, there can be no doubt from the arms borne on the shield.

"The De Cantavilles were originally of Norman extraction; and we find the name of Thomas de Kentewalle amongst the witnesses to a grant made to his town of Gowran by Theobald Walter, who was appointed chief butler of Ireland by Henry II. about the year 1177; (see Introduction to Carte's Life of James Duke of Ormonde.) By a patent roll of the eleventh year of Edward II., (1317,) we find that a Thomas de Cantewelle was empowered to treat with the *felons* (meaning the Irish) of the cantred of Odogh, now the barony of Fassadineen in the county of Kilkenny. This Thomas lived to be an old man, for by a patent roll of the thirteenth of the same king he was exempted from attending at assizes, "being worn out with age." In the fifth year of Richard II. (1382) licence was granted to Thomas Derkyn and Walter Cantewell, "living in the marches of Ballygaveran in front of the Irish enemies Mc Morough and O'Nolan, to treat for themselves, their tenants, and followers;" this Walter was probably grandson to the Thomas above-mentioned; his castles of Stroan and Cloghscreggie were on the verge of the barony of Gowran, here called Ballygaveran, the "marches" of the English pale as bordering on that part of the county of Carlow, then possessed by the Irish sept of the Mc Moroughs, or Cavaughs, and O'Nolans, between whom and the English settlers a constant warfare was maintained.

"In the year 1409, the 18th of March, we find the custody of the lands, &c. "of Robert, son and heir of Walter Cantewell in Rathcoull and Strowan, committed, rent free, to Richard and Thomas Cantewell;" and on the 16th of December of the same year, on this Robert Cantewell's coming of age, "all the lands, tenements, &c. in Rathcoull and Strowan, in the county of Kilkenny, then in the king's hands," were released to him<sup>a</sup>.

"That the cross-legged effigy in Kilfane church was erected there in memory of the immediate predecessor of the Thomas de Cantewelle who was an old man in 1319, seems probable from the reasons above mentioned; from the entire absence of plate armour it cannot have belonged to Thomas himself. It is probably the work of a foreign artist, though perhaps executed in Ireland."

Nov. 10.

Mr. Preston, of Flasby Hall, near Skipton, exhibited through Mr. Hailstone, Local Secretary, the brass matrix of the personal seal of William Grainde-

\* There are remains of castles still existing, both at Stroan and Cloghscreggie, in the immediate neighbourhood of Kilfane church.

<sup>p</sup> Rot. Pat., 5 Rich. II., No. 160.

<sup>a</sup> Rot. Pat., 10 Hen. IV., No. 46, et 2da pars, No. 48.

horge, date, 13th century, found in 1843 at Flasby, near Gargrave. The family of Graindehorge, Grandorge, or de Grano-hordei, a remarkable name which existed in Craven until the last century, were settled at Flasby as early as the reign of Stephen. They were great benefactors to the abbey of Furness, which acquired by their devotion the extensive manor of Winterburn, and lands at Flasby, a township in the parish of Gargrave. Dr. Whitaker says that they bore in allusion to their name, three ears of barley, "a bearing which appears on several seals yet appendant to their charters at Bolton Abbey". These deeds, however, must be of comparatively recent date, as the charter whereby William son of William Graindorge confirmed his father's grant of Winterburn to the monks of Furness, circa 1227, has a seal appendant with the device of a *lion passant guardant*, the legend being ✠ SIGILL' : WILL' : FILL' : WILL' : GRAINDORGE. Mr. Beck has printed the charter and given an engraving of the seal, in his elaborate work on the History of Furness Abbey, p. 189. It appears highly probable that the seal in the possession of Mr. Preston, of which a cut is annexed, belonged to the same William, as it was by no means uncommon for the same individual to use seals with different devices. This William Graindorge was buried in Furness Abbey, where an incised slab which probably covered his grave yet exists. An engraving of it will be found in the *Annales Furnesienses*, p. 387.

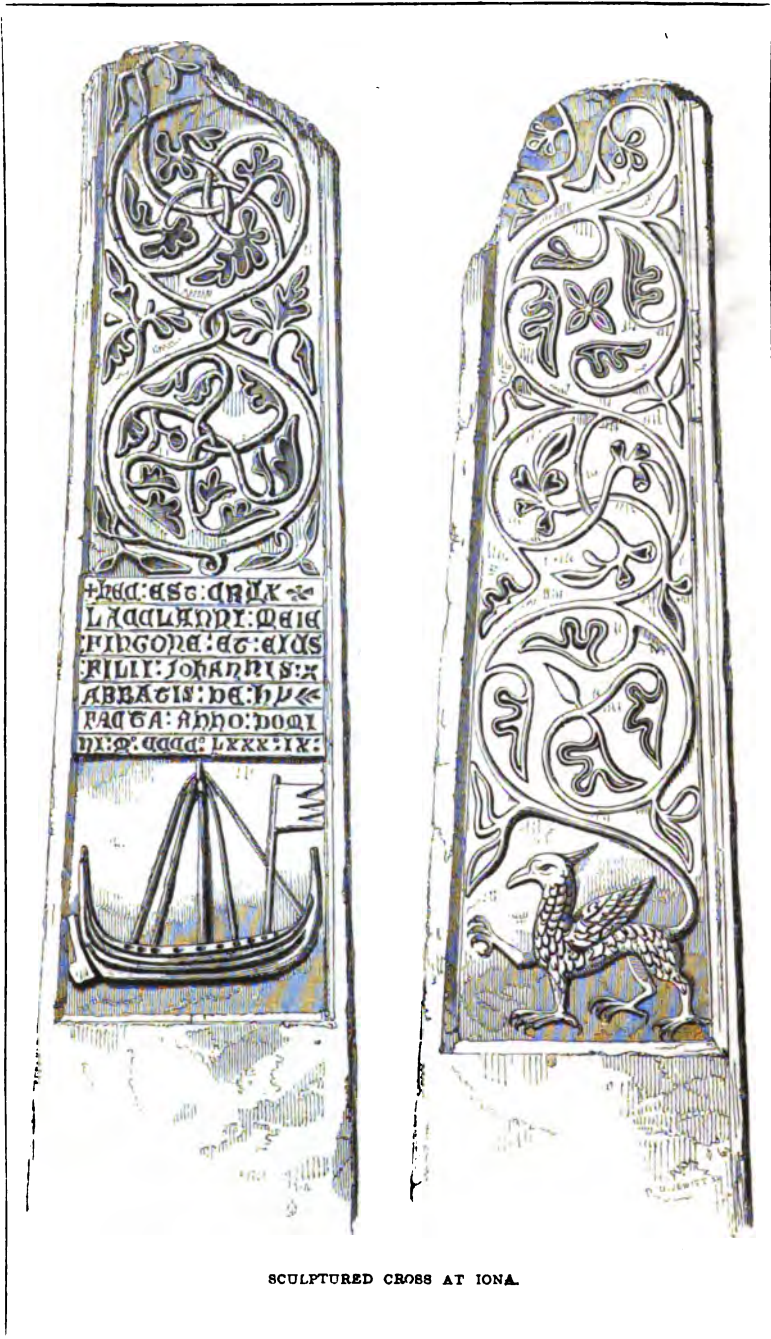


Mr. Auldjo communicated facsimiles of the ornaments and inscriptions which appear upon a portion of a sculptured cross now to be seen in the Relig Orain, or Chapel of St. Orain, at Iona. It supplies a characteristic example of the decorations generally found on the tombs and sculptured remains at Iona; and it is the only remnant of a cross on which there is a date. No other fragments of this cross are now to be found, but they are probably concealed amongst the rubbish which encumbers these ruins. The inscription may be read as follows. ✠ HEC : EST : CRUX : LAUGLANNI : MAIC : FINGONE : ET : CIUS : FILII : JOHANNIS : ABBATIS : DE : HY FACTA : ANNO : DOMINI : M<sup>o</sup>. CCC<sup>o</sup>. LXXX<sup>o</sup>. IX<sup>o</sup>. Beneath is seen a galley, considered to be the ancient device of the kings of Man of the Norwegian race, and retained as one of the quarterings of the coat of Mackinnon. John Mac Fingone, abbot of Iona, died A.D. 1500, and his monumental effigy lay near the altar in the cathedral church<sup>a</sup>. Mr. Auldjo reported that the tombs and remains of sculpture at Iona had greatly suffered from wanton injuries, and that although precautions had been taken to put a stop to the work of destruction, much remains to be done for the preservation of these interesting ruins, some portions of the walls and arches being in a state of dangerous decay. Mr. Auldjo expressed the hope that the attention of the Duke

<sup>r</sup> History of Craven.

<sup>a</sup> Pennant's Tour in Scotland, pp. 286, 290, plate xxiv.



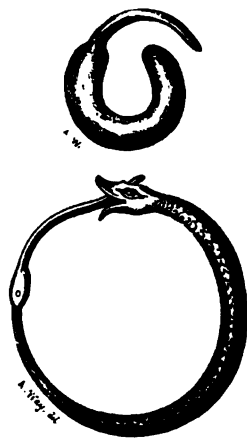


SCULPTURED CROSS AT IONA.

of Argyle might be directed to the desecrated state of these remains, and that the people of the island might no longer be permitted to make interments, by which the resting place of the kings of Scotland, Norway, and Ireland, has constantly been disturbed.

Mr. Way read a letter from the Rev. J. Graves, of Borris-in-Ossory, Local Secretary, in reference to the paper in the 7th number of the *Archæological Journal* on "The ancient Oratories of Cornwall" by the Rev. W. Haslam. Mr. Graves observed that it was "a subject most interesting to an Irishman, as it shewed the identity of the ancient ecclesiastical architecture of Ireland, and of the countries converted by her missionary sons. At page 229 there is a trifling error which I am sure the author will allow me to correct; in observing on the analogy between the sculptures of St. Piran's in the sands, and those of Clonmacnoise, he states that the latter is 'supposed to have been founded by St. Piran.' Now Clonmacnoise was founded by a St. Ciaran or Kyran, but not the Saint of Saiger or Seir Kyran, the founder of St. Piran's. The founder of Clonmacnoise is termed in the Irish annals "the son of the carpenter" to distinguish him from his elder namesake of Seir Kyran. Kyran of Clonmacnoise was simply an abbot, Kyran of Seir Kyran was a bishop as well as abbot. The monastery of Clonmacnoise was founded in the middle of the sixth century, Kyran of Saiger by the latest accounts died in the middle of the fifth century. I think it probable that Mr. Haslam is right in assigning the date of the oratory of St. Piran in the sands, to the fifth century; but as it is a disputed point among Irish hagiologists, whether St. Kyran died at Saiger or in Cornwall, it would be interesting to know on what day his festival is celebrated at St. Piran's, as, if it coincided with the day observed at Seir Kyran's, (5th of March,) such a fact, together with the tradition of his tomb being there, would go far to prove that Kyran of Saiger died at St. Piran's."

Mr. Whincopp, of Woodbridge, Suffolk, sent for exhibition three silver ear-rings, discovered in Norfolk. Two of these, forming a pair, are almost precisely similar to some golden ear-rings preserved amongst the Egyptian antiquities in the British Museum. The third, which is apparently the least ancient of these ornaments, was found at Thetford, it is in the form of a serpent, the weight is 72 gr., and the weight of each of the smaller rings is 72 gr. The annexed woodcuts, representing these singular ornaments, shew the precise dimensions of the originals.



#### BOOKS, PRINTS, AND ANTIQUITIES PRESENTED TO THE INSTITUTE.

By MR. RICHARD GALE, of Winchester, a plan of the city of Winchester.  
By MR. ALBERT WAY, Sepulchral Monuments, &c.; by the Rev. C. H. Harts-

horne, M.A.; Account of the painted chamber in the royal Palace at Westminster, by John Gage Rokewode, Esq., Dir.S.A., fol. 1842; engraved portraits of Philip and Mary, (published by the Granger Society,) portraits of John Talbot, earl of Shrewsbury, and his Lady, and an engraving from a sepulchral brass in Stoke Fleming church, Devonshire; Cotgrave's French and English Dictionary, 1650, fol.; A Treatise on Ancient Armour and Weapons, by Francis Grose, 1776, 4to.; A Critical Inquiry into Ancient Armour, &c. by Sir Samuel R. Meyrick, 2nd. ed., 1842, fol. By MR. BOYLE:—Salmon's Chronological Historian, 1723, 8vo.; The Ornaments of Churches considered, &c. 1761, 4to.; Archæologia, vol. I. 1770, 4to.; The History and Antiquities of the Abbey and Borough of Evesham, by W. Tindal, M.A., 1794, 4to.; Burton's History of Leicestershire, fol. imperfect, the missing portions supplied in the hand-writing of Francis Peck, the antiquary of Stamford; History and Topography of the Isle of Axholme, by the Rev. W. B. Stonehouse, M.A., 1839, 4to.; Sandford's Genealogical History of the Kings of England, 1677, fol.; Lodge's Life of Sir Julius Cæsar, Knt., &c., 1810, 4to. By MR. J. H. PARKER:—A Glossary of Terms used in Architecture, 2 vols. 8vo., 1845; Account of the Abbey Church at Dorchester, 1845, 8vo., published by the Oxford Society for promoting the study of Gothic Architecture; The Architectural History of Canterbury Cathedral, by the Rev. R. Willis, M.A., &c., 1845, 8vo.; Churches not to be violated, written by Sir Henry Spelman, Knt., reprint, 1841, 16mo.; The Rich Man's Duty to contribute liberally to the Building &c. of Churches, by Edward Wells, D.D., and the Journal of William Dowsing, of Stratford, Parliamentary Visitor for demolishing the superstitious pictures and ornaments of Churches, &c., within the county of Suffolk, in the years 1643, 1644, reprint, 1840, 16mo. By the AUTHOR:—A Guide through the Town of Shrewsbury, 1845, 16mo. By the REV. C. LUKIS:—Representations of Church Plate, printed in gold and silver. By the EDITOR; Documents illustrative of English History, in the Thirteenth and Fourteenth centuries, selected from the Records of the Department of the Queen's Remembrancer of the Exchequer, and edited by Henry Cole, assistant keeper of the Public Records, 1844, fol. By GEORGE BOWYER, Esq., D.C.L.:—Abingdon in 1644, a Lecture by H. G. Tomkins, 8vo. By F. DICKENSON, Esq., M.P.:—The Pitney Pavement, &c., by Sir R. C. Hoare, 8vo. By J. B. LANGHORNE, Esq.:—Gale's Registrum Honoris de Richmond; fol., large paper, rare. By MESSRS. HODGES and SMITH:—A Grammar of the Irish Language, by John O'Donovan, 1845, 8vo. By the AUTHOR:—A concise Genealogical and Biographical History of England, by George Russell French, Architect, 1841, 8vo. By HENRY SMITH, Esq.:—Religio Medici &c., by Sir Thomas Browne, edited by Henry Gardiner, M.A., of Exeter College Oxford; 1845, 8vo.

Bronze arrow-head of singular fashion, with the point bifid: discovered in 1844 in the lake of Monalty, co. Monaghan.

Presented by EVELYN PHILIP SHIRLEY, Esq., M.P.

Matrix of the seal of the chantry founded at Wimborne, Dorset, by Thomas de Brembre, Dean of Wimborne, 1350. Engraved in Hutchins' Dorset.

Presented by the REV. ROBERT WICKHAM, of Twyford, Hants.

Leaden matrix discovered at Dunwich, SIGILLVM PENITENCIARI IEROSOL'. Device, a patriarchal cross fitchée between two keys. A representation of it is given in the Archæologia, xxiii., 410.

Presented by THOMAS DUFFUS HARDY, Esq.

Three ancient rings, one of silver, with this device, the letter W surmounted by a crown, date, 15th century. A small silver watch of early workmanship.

Presented by the REV. ROBERT WICKHAM, of Twyford, Hants.

Impressions from sepulchral brasses.

Presented by MICHAEL W. BOYLE, Esq., RICHARD P. PULLAN, Esq., REV. R. VERNON WHITBY, REV. C. BOUTELL, JOHN LEAN, Esq., MR. HOOD, A. P. MOOR, Esq., and CHARLES JAMES, Esq.

Sixpence of the reign of Elizabeth, found with a large number of coins of that period, at Skibbereen.

Presented by the REV. R. WEBB.

A large collection of casts of ancient seals, including the Great Seals of England.

Presented by EDWARD HAILSTONE, Esq.

The subjoined cut, forming the lower part of the inscription on a screen formerly in the church of Llanvair-Waterdine, Shropshire, was accidentally omitted in the last number. See p. 269.



#### Queries.

Is there any early representation of St. Michael and the Dragon which exhibits the Saint as mounted on horseback?

Where is the remarkable enamelled reliquary in the form of a small chapel, formerly in the possession of Astle, now preserved? It was ornamented with Limoges work, and large pieces of rock crystal. Two representations of it are given in the Vetusta Monumenta.

## NOTICE OF THE MEETING OF THE FRENCH SOCIETY FOR THE PRESERVATION OF HISTORICAL MONUMENTS,

HELD AT LISLE, JUNE, 1845.

THE following account of the Archæological transactions at the congrès of the French Society for the Preservation of Historical Monuments, held last June at Lisle, is partly from the local press and partly from notes taken by the writer. But as the programme of the questions for discussion was published by him in the Gentleman's Magazine for May last, and as in a future number of that useful repertory he may possibly give an account of the historical transactions at the congrès, and of some of the speeches at the banquet given to it by the citizens of Tournay, he need here only state that, as the Deputy of the Archæological Institute of Great Britain and Ireland, he was on every occasion treated with especial honour and respect.

The meeting having taken place in the apartment destined for it—the chapel of the palace of the Counts of Flanders—Monsieur de Caumont, as director of the Society, invited to the president's chair the Baron de Contencin, Prefet of the Department, and placed on the bench with him some of the other local authorities and distinguished foreigners there present, with such secretaries and committees as were necessary, and then pointing out the advantages and pleasure derivable from the "ré-union" of the learned men of distant provinces and kingdoms, concluded an eloquent address by presenting ten silver medals to be the rewards of such gentlemen as the Society should deem to have best carried out its several intentions.

The President then enumerated those monuments of antiquity in his "Department" which he considered as most remarkable, and announced the time of meeting of the Archæological section for each day. A list of the several Essays received was also stated, when the Baron de Roisin was called on to produce his Essay on the question, "Whether the architectural styles of Flanders and its neighbouring provinces were borrowed from France or Germany;" and which was particularly interesting, on account of its frequent allusions to the edifices near the Rhine, and to the "Notes on German Churches," published by our learned countryman Dr. Whewell, some of whose dates, however, M. de Roisin had occasion to correct. A memoir was next read by M. Kesteloot of Brussels relative to some ancient frescoes lately found on the walls of a stone stair-case at Nieuport, and the Count de Merode described a fresco at Utrecht. The Baron de Reiffenberg then presented a fac-simile of the woodcut, dated xiv xviii, lately found at Mechlin, and under circumstances which, he said, precluded any suspicion of the authenticity of this interesting date. It represents the Virgin and Child accompanied with angels offering to them crowns, and with four females represented by emblems, the names St. Ka-

therine, St. Barbara, St. Margaret, and St. Magdalen, being written underneath. All the figures are in a palisaded garden, except a solitary rabbit in the foreground, an animal existing also in the woodcut of St. Christopher, dated 1423, belonging to Lord Spencer, and which, previously to this discovery at Mechlin, was considered as the oldest specimen of wood-cutting extant.

In the Archæological section next day, with reference to some observations by M. Wilbert of Cambrai on M. de Roisin's Essay, its author said that, although the date of 1206 therein given to a Romanesque building might be erroneous, he would contend that the church of pointed architecture observed on was really of the date 1145; and also that to Germany, if not to Sicily, must be attributed the origin of the earliest pointed style—allowing however to France her claim to the invention of the style of the thirteenth century.

M. de Lambton of Tours having alluded to the utility of heraldry in ascertaining dates, was thereon solicited to publish whatever researches he had made on that subject. M. von Quast of Berlin presented some highly interesting drawings from a series of frescoes in the church at Halberstadt. In answer to the question on Celtic monuments, the Chevalier de la Basse-Mouturie mentioned a Druidical stone at Altlinster near Luxemburg, which he described as sculptured in relief, with two colossal human figures in long-sleeved garments; and also a paved road near Arlton of a period older than the Romans, and a Gaulish forge with large blocks near it of ferruginous scoriæ now covered with thick moss. M. de Caumont considered this sculpture merely the effect of atmospheric exposure; but M. Dusevel of Amiens thought otherwise, and stated that at Corbie Church in Brittany is a Celtic stone sculptured with a long human face of a peculiar saint-like expression, and begged to be informed whether at Brunswick there be not a similar example. On the question as to Roman roads, those in the duchy of Luxemburg were described as consisting of three different layers, each about one foot thick, and thus disposed: viz. 1st, a foundation of stone blocks bonded together as well as their rude shape would allow, the intervals being filled with sand; 2nd, a bed of small broken stones covered with a thin bed of earth; and 3rd, a bed of hard concrete, composed of lime and gravel. The base being twenty-five feet broad, diminishing gradually upwards to the surface, a bed of gravel six feet broad. M. Dumortier on this observed, that the Roman road at Tournay is composed of large stones arranged herringbone-wise, and took occasion to suggest a further investigation of the Roman roads leading to Boulogne, with the hope of discovering the site of Nemetacum. M. Guillemin said that vestiges of Roman roads from Cassel to Arras and to Amiens still remain; that at Vongres the fragment of a military column had been lately found; and, imbedded in the vallum of a Roman camp at Avesnes, some hundred large-headed quadrangular spikes of iron nearly a foot long.

At the general meeting in the afternoon, M. Dumortier gave a long account of Tournay cathedral preparatory to the next day's intended visit.

But this account was more commendable for its ingenious inferences than for the correctness of its dates, one of which, viz. the year 900, assigned to the nave because of a resemblance of its capitals to some in a crypt at Oxford stated to have been built by St. Grimbald of Tournay about that time, Dr. Bromet felt it necessary to impugn by informing the meeting that this statement was now considered apocryphal. But M. Dumortier still contended that this early date was corroborated by the accordance of the measurements of the nave with the Roman foot, whereas the transept was planned with the Byzantine foot, and the choir with the foot of Tournay. Of these and other opinions, however, there was so general a doubt that the President thought fit to suggest the propriety of not further discussing the subject until after the inspection of the morrow.

In the evening some of the Spanish edifices in Lille were visited, among which were the party-coloured brick gates of Gand and of Roubaix, both still retaining the armorial bearings of Castile.

The third day was occupied by the excursion to Tournay, but to this we can only allude in our subsequent account of the proceedings to which it gave rise.

On the fourth day, with reference to the question as to the absence of statuary on the façades of Flemish churches, a discussion took place concerning those equestrian figures so common on church fonts in Poitou. The Abbés Jourdain and Duval of Amiens considered them as representations of the "smiting of Heliodorus by the horse of the terrible rider;" and so did M. de Caumont, because of their being frequently accompanied with a human figure under the horse's "fore-feet." But M. de Lambron—alluding to the equestrian figures on seals, and to the absence of nimbi about the heads of these statutes—thought with M. de Clergé that they are portraits of the founders or patrons of the churches on which they appear. M. Didron, however, thought Christian art could not be explained by profane history, and he therefore looked upon them as figures of St. Martin and St. George, many being accompanied with a dragon. M. de Lessaulx of Coblenz then read a memoir illustrated with plans of several ancient churches in Germany, and of a mode of building vaults without centerings, referring to the Exchange at Lisle for examples of such construction. M. de Roisin gave an account, with drawings, of a large church lately built by the munificence of the Count von Fürstenberg near Remagen upon the Rhine; and the Count then presented a collection of casts made by Herr Lenhart of Cologne from some architectural ornaments in that neighbourhood, and which casts, according to the custom of the Society, were forthwith deposited in the museum of the town in which the congrès had taken place.

In the afternoon's sitting, M. de Godefroy gave an interesting *vivâ voce* account of a discussion in the Historical section relative to the locality where Julius Cæsar "overcame the Nervii," and which, Dr. Leglay stated, was on the Scheld between Bonavis and Vaucelles. The Secretary of the Archæological section also gave a narration of the preceding day's visit to Tournay; especially mentioning the examination of the cathedral and the

churches of St. Piat, St. Quentin, and St. Jaques; as well as of the burial-place of King Childeric, and some domestic edifices of the twelfth and thirteenth centuries; and not forgetting the sumptuous banquet to which we have before alluded. M. M. Dumortier and Le maistre d'Anstaing, on behalf of the commission for the restoration of Tournay cathedral, then requested from the congrès an opinion as to the dates of its several parts, with a view of being guided by such opinion in the progress of their undertaking. Whereon M. Benvignat of Lille said, that he for one agreed with M. Dumortier, that the employment of the Roman foot in planning out the nave, denoted it to be more ancient than the introduction of Byzantine measurements. But the Abbé Jourdain, in an explanation of its sculptured portals and capitals, objected to any such inference, as well as M. Didron, who, moreover, said, that restorers had nothing to do with dates, for that all restorations should be restricted to consolidation, to cleansing and clearing away whitewash, &c.; recommending the use of stones and joints similar to the old ones, and especially deprecating all attempts to retouch paintings or such other decorations as time may have injured. The date of the pointed choir was, however, then considered; M. Dumortier, from some ancient chronicle, assigning to it the date of 1110, and thence asserting that the pointed style arose in Belgium. But this M. de Contencin and M. Benvignat much doubted, because of the slenderness of its pier-shafts; and M. de Roisin with many other gentlemen having again strenuously combated the opinions of M. Dumortier, a committee was eventually appointed for re-visiting the cathedral, and for reporting on the propriety of what had been already done, and as to what should further be accomplished.

On the fifth day, with reference to ancient pavements, M. Villers read a memoir on a pavement in Bayeux chapter-house, exhibiting one of those rare kind of mosaics which, from the arrangement of their materials, have been called labyrinths, and the threading of which was considered in the thirteenth and fourteenth centuries as a penance equivalent to the Jerusalem pilgrimages then often enjoined. Whereon M. de Caumont observing that there is still a labyrinth near the west end of the cathedral at Chartres, and that another formerly existed at Amiens, presented a drawing of a brick mosaic from a mansion of the middle ages; and M. de Givenchy gave an account of certain incised slabs in the church of Notre Dame at St. Omer, with allusion to a detailed description of some of them by Dr. Bromet in the *Archæologia*, who informed the meeting that portions of others might still be found in the cathedral at Canterbury. There are also some, M. de Givenchy said, at Blaryngthem near Therovanne, and at Lillers and Arras. On the question as to the form of medieval instruments of music, M. de Roisin spoke of the representation of a rote with seventeen strings; and Dr. Bromet stated that there are several stringed and wind instruments not only depicted but named in a manuscript Psalterium of the tenth century, once belonging to the abbey of St. Bertin at St. Omer. On the question as to the contents of neighbouring museums, M. Tailliar of Douai gave an



account of two stone celts rudely sculptured with representations of the human face, an inscribed Roman glass vase, and a large antique cameo with three heads supposed to be portraits of the sons of Constantine; M. Dinaux spoke of thirty thousand coins of a period before the time of Constantine, found at Famars in some vases, with some moulds illustrating the Roman mode of coining, but which, it is worthy of remark, are not the matrices of the coins found. M. Guillemin enumerated the finding of four thousand two hundred coins in some extensive Roman buildings overwhelmed with sand at Etaples, a sea-port of Normandy supposed to have been called Quantovicus; and M. Bouthors referred to several bronze hatchets and instruments of unknown use lately discovered at Amiens.

At the afternoon meeting, on a paper read by M. Rigolot of Amiens relative to ancient representations of the Virgin and other holy personages, M. Didron remarked, that we generally attribute too great an influence to pagan art over the art of Christian times; and instanced the frequent misapplication of the name of Orpheus to the figure playing on a lyre meant for King David. He also said, that ancient figures of the Virgin are not so uncommon as supposed, they being found on several Christian sarcophagi at Arles and at Marseilles; and terminated his interesting discourse by an account of Christian art and symbolism at different epochs of the middle ages.

On the sixth day, the Director drew attention to the hitherto neglected study of sacerdotal vestments, and of stuffs and tissues brought by crusaders *from the East*, and exhibited a chasuble from the church of St. Rambert near Lyon, and a long-sleeved jacket of Charles de Blois, the pattern of which is embroidered with octagonal compartments, alternately of lions and of eagles.

Dr. Bromet then, in the name of the Archæological Institute, proposed a series of questions as to the representations of armour on the medieval monuments of France, and especially as to any peculiar decorations on such as are attributed to Knights Templars and Crusaders, accompanying these questions by casts from English effigies in chain and in ring mail. To which M. de Caumont, as Director of the French Society, politely acknowledging the honour thus done to it by their English brethren, regretted that for want of documentary evidence he could not then reply to their communication, but observed that in the Bayeux tapestry some of the figures were in ring mail, and others in a kind of armour composed apparently of metallic discs sewn to a leathern jacque.

The committee appointed on a previous day to consider on the falsification of ancient coins, reported that, in their opinion, the vendors of false coins for true were equally with vendors of other spurious matters, fully amenable to the 423rd article of the French Penal Code.

The congrès then repaired to the Concert Hall at the invitation of the Musical Society of Lille, to hear a symphony in honour of their visit, and of which the composer was subsequently rewarded with their medal.

On the seventh day, the President of the "Commission Historique" of the "Département du Nord," gave an account, with drawings, of a shrine

(chasse) of the twelfth century at Maubeuge; a processional cross of the thirteenth century, now in a collection at Cambrai; and a "Dance of Death," on a chimney-piece at Chereng; whereon M. Quenson of St. Omer observed that there, in the cathedral, is a cross of the same style as that just described; and Dr. Bromet, after an inquiry as to what remarkable sepulchral monuments were in the neighbourhood, begged to point out the effigies of a knight and his lady, (unknown he believed to the commission,) which he considered remarkable for their heraldry, the female effigy bearing on her mantle the charges only, without the ordinaries, of her husband's arms. The President then spoke of certain Roman antiquities at Bavai in the possession of M. Crapez, whom he complimented on the benefit conferred on archæology by his catalogue of them: collections without explanatory catalogues being as it were in a second state of inhumation. M. Baralle submitted a design for enlarging the cathedral at Cambrai; and M. de Givenchy of St. Omer exhibited an interesting ground-plan of St. Bertin's abbey, proving that three several edifices had been erected on the same spot, and shewing by a different colouring of their plans how each succeeding substruction had been adapted to its predecessor.

M. Didron, as Secretary of the "Comité des Arts et Monuments," then proposed that the meeting should express its deep regret at the approaching demolition of the interesting palace in which they were assembled, and especially of its handsome staircase; whereon M. de Contencin, as Prefet of the Department, stated that this and every other portion of it worthy of archæological attention would be carefully reconstructed; M. Bianchi adding, that before blaming the town-council, gentlemen should learn what measures they had taken on the subject. Dr. Leglay said that a regret was not a blame; and M. Didron replied that the Society could not be expected to know what had passed in the town-council, citing several promises of reconstruction which had never been performed; and having just then heard that the Hospital-Comtesse was also to be sacrificed, he could not but say that such gloating Vandalism deserved something more than the expression of regret. Nothing however was done in this matter.

Dr. Leglay then read the analysis of a work by M. Cauvin, President of the "Institut des Provinces," on the ancient geography of the diocese of Le Mans; on which M. de Caumont took occasion to inform the meeting, that the objects of this new body were to give a uniform direction to the intellectual labours of departmental scientific associations, and to encourage works on art and antiquities, as well in the provinces as in Paris.

The Baron de Roisin then reported that, in the opinion of the committee for re-inspecting Tournai cathedral, the quatrefoils of the choir had been injudiciously pierced; that the paintings (which are of the twelfth century) should be preserved; that the portail, and the jube, and the transept altars, should remain; and that stucco should be placed on those parts only which undoubtedly had been originally covered with it. M. Dumortier then said that, although he had not been put on the committee above-named, he had accidentally been present at their re-inspection, and proved that he agreed

with most of their opinions, by reading a remonstrance written long ago against any general use of stucco, as well as against the crude and brilliant colouring of the capitals and of the vaulting of the nave, and any wish to hide the fresco in the north transept. The congrès however declined to pronounce a formal judgment as to the merit of the work, and M. M. de Roisin and De Lassaulx requested that their opinions should be printed only as the opinions of private individuals.

At the general meeting on the eighth and last day, under the presidency of the *Prefét*, M. Dumortier exhibited a silver processional flambeau-holder lately found in the cathedral at Tournay. It is a hollow cylinder in two parts, each about four feet long, and covered with small armorial shields in relief; the upper part being terminated with the Tournay arms, viz. a tower and fleurs-de-lys. On its lower part is engraved the date of 1528; but M. Dumortier imagines that the upper part is as old as 1280; many of its arms appertaining, he said, to families then flourishing, but which had become extinct before 1528. Dr. Leglay, however, and the Viscount de Melun, thought that no part was older than 1528, and that the arms of its upper part were placed there merely in memory of the founders of the fraternity to which the instrument had belonged; and Dr. Bromet remarked on the improbability of the date of 1280 assigned to its upper part, because several of the bearings thereon are quartered, a mode of blazoning not known (in England at least) before the middle of the fourteenth century. But M. de Lambron seemed to think that in France quartering may have been used as a "brisure familiale" even in the thirteenth century.

M. Kuhlmann of Lille then communicated a mode of hardening soft calcareous stone, which was considered so easily applicable to its purpose, and so likely to be useful in the preservation, not only of delicate sculpture, but also of the surfaces of buildings liable to atmospherical deterioration, that he was requested to furnish an account of his process sufficiently detailed for publication in the Volume of Transactions. A memoir was afterwards presented, explanatory of certain verses in a language not hitherto translatable, which having been referred to the Committee for deciding as to the propriety of publishing it; the Director begged to observe on the long approved expediency of such a measure on any papers sent to the Society containing only portions, and others nothing, fit for publication. He then exhibited a plan and estimate for erecting a memorial of the battle at Bouvines, in the vicinity, which was adopted with *the proviso* that the date of the battle should be the only inscription on it. The Secretary General announced the names of those to whom medals had been decreed, and a committee was appointed to superintend the printing of the *Historical* portion of their transactions, (according to a bye-law of the Society,) in their place of annual meeting. The President then thanked the several foreigners who had so kindly assisted at the congrès, and hoping that the seeds sown by it would have due effect in the surrounding districts, closed the sittings by announcing that the next year's general meeting would take place at Metz and Trèves.

W. BROMET.

## Notices of New Publications.

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### EBURACUM, OR YORK UNDER THE ROMANS, by C. WELLBELOVED.

THE work before us is a valuable contribution to our knowledge of Roman civilization in this country. The first chapter treats of the origin of Roman York, and of its history as far as it can be gathered from classical authors, the few incidental notices which ancient writers afford being incorporated in a general sketch of the progress of the Roman arms in Britain. Mr. Wellbeloved considers that Eboracum, or according to the orthography which he prefers Eburacum, was originally, as its name implies, a British city, and that the Roman station was there founded on the occasion of the expedition of Agricola against the Brigantes. That it was founded by Agricola himself, and that it was subsequently visited by the emperor Hadrian, are statements of earlier topographers, for which there does not appear to be any sure warranty. In the time of Antoninus Pius, Eburacum is described by Ptolemy the geographer, as the head quarters of the sixth legion, and Septimius Severus, as is well known, resided and died there. From his time till the fourth century, nothing certain seems known of Roman York. Constantius Chlorus on his accession to the divided empire of Rome, came over to Britain and fixed his residence at Eburacum, where after two years he died, and where after his death, his son, Constantine the Great, was proclaimed emperor by the army. To the arguments that have been adduced to prove that this latter emperor was born at York, Mr. Wellbeloved gives due consideration, more perhaps than reasoning depending so entirely on doubtful interpretation and late authorities deserves; his conclusion is, that so far from its being proved that Constantine was born at York, it is highly probable that he was not born in Britain. Nor does there seem any true evidence for the assertion that his mother Helena was the daughter of a British king named Coïl, which, like the story of the tomb of Constantius Chlorus in the church of St. Helen's, is probably an invention of some ancient local historian, whose zeal for his native city surpassed his critical discretion. Such are the few facts recorded in history of Roman York, but we might infer from these scanty particulars that it became the chief northern station of the Romans, after the invasion of the Brigantes, by Agricola. That such was the case, Mr. Wellbeloved proceeds to shew by a consideration of the monumental evidence, afforded by the Roman remains found at York.

First, as to the plan and extent of the ancient city, Mr. Wellbeloved shews that Eburacum was laid out in the usual rectangular form of a Roman camp, inclosed by a wall, on the inside of which was a rampart mound of earth, and on the outside probably a fosse; that in dimensions it was about 650 yards by 550, and that it was situated between the Fosse and the Ouse, near

their point of junction, the longest side lying north-east and south-west. Of this camp considerable portions of three of the walls exist, the most perfect part being from the south-west corner, where a Roman multangular tower (Pl. I. and IV.) still remains, to the gate now called Bootham Bar. Between these two points the foundations of two towers and a small arched chamber (Pl. III.), which must have belonged to a third, have been discovered within these few years. Mr. Wellbeloved supposes that this chamber served as a place of deposit for arms or military stores. These towers are placed at regular intervals. No traces of any of the gates of the camp have been discovered, except at the modern entrance at Bootham Bar.

The structure of this wall, and of the multangular tower, has been ascertained, and is very minutely described by Mr. Wellbeloved. Both are built on piles of oak, and formed of courses of ashlar work, enclosing concrete, courses of bricks being inserted in the face of the ashlar at intervals in the usual manner of Roman masonry. The diameter of the interior of the tower is about 33 ft. 6 in. The lowest floor appears to have been of mortar; at the height of about 5 ft. are marks of a timber floor, and at the height of about 7 ft. 5 in. of another. This tower appears to have been divided in the interior into two equal portions by a wall. No other architectural remains have been brought to light within the Roman city; but in its suburbs, particularly those on the south-west and north-west sides, ruins of temples, baths, and other buildings have been discovered. Of tessellated pavements very few have been excavated, one partially preserved exists in the museum at York. Having traced the boundaries of the ancient city, Mr. Wellbeloved proceeds to give an account of the various Roman antiquities found at York. Of the inscribed monuments the most remarkable is a tablet (Pl. IX., fig. 2. p. 75.) recording the erection of a temple DEO SANCTO SERAPI by Hieronymianus, legate of the sixth legion, which Mr. Wellbeloved considers not later than the time of Severus,—a pedestal inscribed BRITANNIÆ SANCTÆ, p. 92. which probably supported a statue of Britannia as she appears on the medallions of Antonius Pius, and a sepulchral tablet (Pl. XIII., p. 113) representing a Roman signifer or standard-bearer in bas relief standing in an arched recess, "having in his right hand a signum or standard of a cohort, in his left the vessel for holding the corn received by the Roman soldiers as pay;" this monument is inscribed with the name of L. Duccius Rufinus, signifer of the eighth legion. In the inscription on the base, we are disposed to read L(ucii) VOLT(inii) F(ilius) rather than L(ucii) VOLT(inia) (Tribu) F(ilius). The details of the standard and costume of this figure are curious but very rude.

Of the other inscriptions, the dedication by Marcianus to the Di Hospitalis, p. 87, is published by Orell. Inscript. Latin. Select. Collectio, I., p. 317, No. 1675, where it is stated to be at Durham. Three explanations of the much disputed concluding letters, F.N.C.D., on this monument are offered in that work; F(ecit) n(un)c D(edicavit), F(ecit) n(ummis) CCCC, and F(ecit) N(onis) D(ecembribus), N(O) being read instead of NC.

Some very interesting sepulchral remains have been preserved at York.

Two of the curious arched graves formed of tiles have been discovered, one of which is engraved, *Archæologia*, II. pl. xi. fig. 2, and the other preserved in the museum at York. The tiles are such as were used by the Romans in roofing houses. They are about 1 ft. 8 in. long, are slightly curved, and are inclined against each other at such an angle as to form a Gothic arch of about 2 ft. diameter. At each end of this chamber was a tile, and the roof was surmounted by a row of ridge tiles. See Pl. XI., p. 104.

In one of these tombs were found some urns containing ashes and earth, and near it a coin of Vespasian, and another of Domitian. Each tile was stamped LEG. IX. HISP., *Legio Nona Hispana*. The other tomb contained nothing but a layer of charcoal and bones and some iron nails. The tiles had the mark LEG. VI. VI., *Legio Sexta Victrix*. Mr. Wellbeloved mentions other instances of these tombs; and we may add that this mode of sepulture was not peculiar to the Romans, but was in common use among the Greeks, for the majority of the graves found at Athens are so formed, the tiles used being both flat and curved, and some of them stamped in the centre with the letters ΑΘΕ, and the cavity within containing bones and urns. See Dodwell, *Tour through Greece*, I., p. 452; and for three varieties of this kind of tomb, Stackelberg, *Die Gräber der Hellenen*, tab. vii. p. 41.

In the museum is also preserved a coffin found in the neighbourhood of York, half-filled with lime, which still retains the impression of a human body originally laid in it; a number of female ornaments, consisting of gold ear-rings and bracelets, and copper and jet rings, were discovered imbedded in the lime.

Great abundance of the so-called Samian ware has been found at York, and a most excellent collection is exhibited in the museum there. It is probable that a Roman pottery was established in the neighbourhood, where there is abundance of clay. Mr. Wellbeloved gives a very full list of the names of potters stamped on the fragments found at York, which should be compared and incorporated with the lists drawn up by archæologists in this and other countries occupied by the Romans. See a work published at Leyden, 1842, by Dr. Conrad Leemans, keeper of the Museum of Antiquities at Leyden, entitled *Romeinsche Oudheden te Rossem*, pl. xv. pp. 118, 119. A comparison of the list of potters there given with Mr. Wellbeloved's exhibits the following coincidences:

*Wellbeloved.*

ALBILLIM.  
BELIAICI.  
CASSIVSF.  
DIVIXTI.  
PRISCL.M.

*Leemans.*

ALBILLVSF.  
BELINICCVSF.  
CASSIVSF.  
DIVIANV.  
PRISCVSF.

The groups in relief on this kind of ware frequently exhibit subjects of mythological interest, and the compositions seem often borrowed from those on late sarcophagi. See among the specimens engraved in pl. xvi., a vessel on which figures are represented under arches.

Mr. Wellbeloved's last plate contains some Roman ornaments, among which are several interesting specimens of enamelled copper, figs. 1, 4, and 6; fig. 3 seems also to have been enamelled; the ornament of fig. 4, a circle from the centre of which issue rays of enamel, resembles that on the enamelled thorax of the remarkable bronze figure of a Roman Emperor\* in the British Museum, which is of late Roman times. Of sculpture there is but little at York except a very interesting Mithraic group, engraved in the work before us, Pl. ix. All the fragments that have been found at York, as far as we know, exhibit that decadence which characterizes art throughout the ancient world from the time of Severus downwards.

But the remains we have enumerated are sufficient evidence of the military consequence of this station, and of the civilization of its inhabitants; and prove, as Mr. Wellbeloved observes in his concluding sentence, "that it was in all respects worthy of the distinction it so long enjoyed of being the head-quarters of one of the bravest of the Roman legions, the seat of justice, the imperial residence, the capital of the province of Britain."

While noticing the chief local subjects of the work before us, we must not omit to add that it contains information on a variety of subjects of general interest to the classical scholar. Mr. Wellbeloved has illustrated the antiquities of which he had to treat with a great deal of sound, well-digested learning, and, arranging them under general heads, has prefaced the description of each class with an excellent introductory sketch of the branch of Archæology to which they belong. Sometimes perhaps he may have indulged a little too much in digression, but his researches are always valuable, and his remarks judicious. Such digressions are, moreover, as Livy expresses it, *legentibus velut diverticula amœna*, pleasant convenient halting places for the reader, relieving the dryness of such details as must necessarily be of local interest only. Among the most instructive essays of this kind in the work before us, we may mention the chapters on numismatics, on sepulchral monuments, on legions, encampments, and stations of the Romans, and the account of military roads in the Roman empire and particularly in Yorkshire, with which Mr. Wellbeloved concludes his book. We cannot here take our leave of him without expressing the hope that his work may be made the basis of a real monograph of *Roman Yorkshire*, written with the same candour and dispassionate judgment, and enriched with the same varied and well directed research; and we trust that before the visit of the Archæological Institute to York this summer much will be done for the illustration of this subject by the combined exertions of archæologists resident in the county.

\* *Vetusta Monum.* iv. Pl. 2—15.

**MONUMENTAL EFFIGIES OF THE TEMPLE CHURCH, LONDON, WITH AN ACCOUNT OF THEIR RESTORATION IN THE YEAR 1842.** By EDWARD RICHARDSON, SCULPTOR. Longman, Imp. 4to.

**ILLUSTRATIONS OF THE ANCIENT STONE AND LEADEN COFFINS AND ENCAUSTIC TILES, DISCOVERED IN THE TEMPLE CHURCH.** By EDWARD RICHARDSON. Imp. 4to.

AMONGST various branches of Antiquarian research few have in recent times been more generally followed than sepulchral antiquities. Replete with curious and interesting information, the monumental memorials of our ancestors arrest our attention, even in their most mutilated and unsightly condition, by a certain noble simplicity of design, rarely however united with perfect artistic skill. They derive perhaps their greatest charm from this cause, that they were, to the full extent of the sculptor's ability, portraitures; and the faithful reproduction of all accessory details enables us by means of these defaced effigies to convert into a brilliant pageant historical scenes which the tedious chronicler may have failed to invest with any charm. There are scarcely any of the remarkable early memorials of this kind which possess a higher degree of interest than the figures in the Temple Church, generally, but as Mr. Richardson appears to conclude, erroneously supposed to be memorials of Knights of the Order of the Temple. It is not even satisfactorily ascertained that the cross-legged effigies of the twelfth and thirteenth centuries were portraitures exclusively of Knights "of the Holy Voyage," and if in truth this attitude had been chosen as a distinctive mark of the crusader, it is hardly to be supposed that it would have been exclusively adopted in our own country; it is remarkable that no cross-legged monumental figure has hitherto been noticed in any other part of Europe. Much valuable information has been collected by Mr. Richardson, and the investigator of sepulchral antiquities will find a mass of curious evidences in the two works to which we desire to call the attention of our readers. They are especially valuable as comprising the results of careful personal observation: it was to Mr. Richardson that the task of restoring these much defaced effigies was assigned, and although many may regret the depreciation of their value as authentic and original examples, preferring the undeniable evidence afforded by the broken sculpture, to the more sightly aspect which it now presents, every one must commend the perfect skill of the restorer, and the conscientious manner in which he has recorded the process and circumstances of renovation. With his works in our hands we are enabled satisfactorily to discern what portions are of undeniable authority, and to distinguish those which have been, by means of a most ingenious process of his invention, admirably supplied. The recent discoveries on the site of the Chapter House at Lewes will possibly lead many to consult the curious statements published by Mr. Richardson in his notice of the leaden coffins discovered in the Temple Church. They



appear to be unique, and the accurate plates are highly to be esteemed as memorials of their curious character. Some interesting examples of ancient interments in lead appear to have escaped the diligent researches of Mr. Richardson, such as the leaden coffin discovered on the Ermin street near Gloucester in 1784, supposed by Mr. Douglas to be Roman, but probably of the Saxon period<sup>b</sup>. The leaden coffins found more recently in the neighbourhood of London and at Colchester, as also on the site of Wymondham Abbey<sup>c</sup>, may also deserve attention, for the purpose of comparison with the more richly ornamented cists represented in Mr. Richardson's work. To the valuable facts connected with sepulchral usages he has added a notice and representations of some curious examples of ancient pavement tiles, and of small earthen vessels discovered in the excavations at the Temple Church. It would have been interesting, had it been practicable, to have ascertained whether any of these vessels had been deposited in the graves of ecclesiastics or other persons. It was usual, as it is well known, to inter with the corpse of a priest, a chalice, usually of pewter, but in default of such vessel of metal, it occasionally occurred, as we learn from the ancient *Custumal* cited by Martene, that an earthen cup was deposited in its place—"si non habetur (calix) stanneus, saltem Samius, id est, fictilis." There was also another singular purpose which might have occasioned the deposit of such earthen vessels. In the relation of the interment of a French Bishop it is stated that a lamp was placed in his coffin, so that at the moment when it was closed it might still be full of light<sup>d</sup>. Certain earthen vessels, not very dissimilar in form to one found at the Temple, were discovered in sepulchral cists near the abbey church of St. Denis; they had evidently served as small funereal lamps.

#### ROMAN ANTIQUITIES FOUND AT CAERLEON, (the ancient Isca Silurum,)

BY JOHN EDWARD LEE. *London, 1845.*

AT Caerleon in Monmouthshire was, as is well known, one of the most important of the Roman stations in this country, it was occupied by the 2nd legion, and called Isca Augusta, or Isca Silurum, the term Isca being preserved in the modern name of the river Usk. The ruins of the Roman city were considerable enough in the twelfth century to attract the notice of Giraldus Cambrensis, who speaks of the walls of temples, palaces, theatres, and hypocausts, as yet remaining in his time. These great architectural features have nearly all disappeared, but the plan of the ancient city may still be traced, and within the walls, in the suburbs, and in the neighbourhood, many very interesting objects have of late years been found.

In the work before us these antiquities have been delineated by Mr. Lee with the most praiseworthy care and fidelity. The first six plates contain

<sup>b</sup> Archæol. vii. 376.

<sup>c</sup> Archæol. xvii. 334, and xxvi. 293.  
See also Phil. Trans. lxii. 465.

<sup>d</sup> Guill. Major, Ep. Andegav. lib. de gestis suis, Spiceleg. x.

<sup>e</sup> Vetusta Monum. iv. Pl. 11—15.

fragments of the so called Samian ware. These pieces are drawn on such a scale as to enable us to discern the character and motive of the figures and ornaments with which the surfaces are relieved; in his preface the author fears that what he has here copied may be thought of insignificant interest, but we do not think such remains are things to be overlooked, or slightly examined. From the careful comparison of the specimens of this kind of ware in different parts of the Roman empire, of their fashion and fabric, and of the potters' names found on them, the question as to their age and place of manufacture will be more nearly ascertained, while the compositions represented on them will be found to illustrate that later mythology which we trace in all its strange combinations on the sarcophagi, tessellated pavements and coins of imperial times. The materials for a work on Roman pottery are abundant; many fragments found in different provinces occupied by the Romans have been of late years published, see Dr. Joseph Emele, *Beschreibung Römischer und Deutscher Alterthümer in dem Gebiete der Provinz Rheinhessen*, Mainz, 1825. Tabb. 1, 2, 3, 31, 32, for vessels of this ware, and also for potters' names, *Artis, Durobrivæ* of Antoninus, Pl. 46, 48, 50, 52, and the works we have quoted in the notice of Mr. Well-beloved's York. Plates xv. and xvi. contain a number of ornaments and implements, among which may be particularly noted, Plate xv. fig. 5, a fibula of very late time, which has been covered with blue glass, and is pierced with four apertures, in form something like the late representations of the pelta, or Amazonian shield; Plate xvi. figs. 6, 8, two other specimens of enamel, one a fibula with a cruciform pattern, the other a stud with a flower of several colours; and fig. 21, a perforated oval bead, formed of a tube of concentric coatings of glass, the colours of the coatings being successively purple, white, red, white and green, and the ends of the tube having been bevelled off in facettes, so as to shew the colours. Another of these beads is engraved in Douglas, *Nenia Britannica*, Plate xxxi. fig. 7; the reliefs on the Portland vase were, it is well known, produced by grinding away the upper coating of glass in a similar manner.

Several other beads are engraved in this plate, figg. 17, 18, 19, and 20, which are generally found only with British remains, but which are met with among Roman antiquities, and in Roman stations, at Caerleon as Mr. Lee here records, and at Castor in Northamptonshire, as is stated by Mr. Artis, *Durobrivæ*, Plate xli. figg. 20, 23. A great number of Roman coins have been found at Caerleon, a very full list of which is given in the work before us: they are chiefly in silver and third brass, and range through the whole period of Roman occupation from Vespasian to Arcadius, when the legions were finally withdrawn. The most interesting among them is a silver Carausius, with the type of *Venus Victrix*, and the legend, *VENVS VI.* . . .

In Pl. XVIII is represented an inscribed monument with an arched niche, in which two figures are standing, one nearly effaced, the other pouring a libation from a patera on an altar: this figure is an interesting specimen of late costume, part of the drapery is folded in a belt-like form and brought twice round the body, its arrangement is analogous to that of the

garment which has been variously called *lena*, *lorum*, and *subarmale*. See the instances cited, *Ancient Marbles in the British Museum*, Pt. X., in the description of a bust of Gordianus Africanus, and particularly the full length statue of a youth, engraved, Leplat, *Marbres de Dresde*, Pl. xi. Below the arched niche in this monument, is an inscription stating that Cornelius Castus and Julius Belisimnus and their wives erected it to Fortuna and Bonus Eventus.

We regret that our space does not here permit us to do more than glance at the contents of this volume, and that we must defer till our next number the notice of the unedited inscriptions, published by Mr. Lee, which have been copied with the greatest accuracy, and are some of them very interesting, not only from their contents but as specimens of late palæography.

**THE HISTORY OF THE ART OF WARMING AND VENTILATING ROOMS AND BUILDINGS, &c. &c. WITH NOTICES OF THE PROGRESS OF PERSONAL COMFORT.** By WALTER BEERNAN. *London*, George Bell. 2 vols. 12mo., 1845.

THIS is an interesting work, apparently written with much care and research. The author undertakes to illustrate the theories of warmth and cold, and begins *ab ovo* by an account, not unentertaining, of the climate, dress, and comparative comforts of many different nations: he shews the effects on the individuals of each nation resulting from the greater or less degree of heat they enjoy by the aid of natural or artificial means, and points out many important moral and physical peculiarities which, he says, not untruly, may be referred to the same cause; he then discusses at length the state of the ancient world in this matter, and draws a picture, sufficiently cheerless and uncomfortable, of the manners of the Egyptians, Jews, and Greeks.

But the portion of his labours most valuable to the archæologist, will be found in his third Essay, in which he enters with considerable minuteness into the construction of the Roman hypocaust. As the subject is one not wholly uninteresting to the inhabitants of an island in which Roman remains are found in profusion, and as such details are not generally accessible, we propose to give the sum of what he states upon the subject of the hypocaust.

The objects of the hypocaust were *two-fold*, either to supply heat to the water with which warm baths were filled, or to heat the *caldarium*, or dry sweating room. Our author describes its construction for the second purpose thus; "The floor is made inclining, so that a ball placed on any part of it would roll towards the fire-place, by which means the heat is more equally diffused in the sweating chamber. The floor is paved with tiles eighteen inches square; and on these are built brick pillars, eight inches on the side and two feet high, and cemented with clay and hair mixed together. The pillars are placed at such a distance as will allow tiles two feet square to be laid on them to form the ceiling of the hypocaust

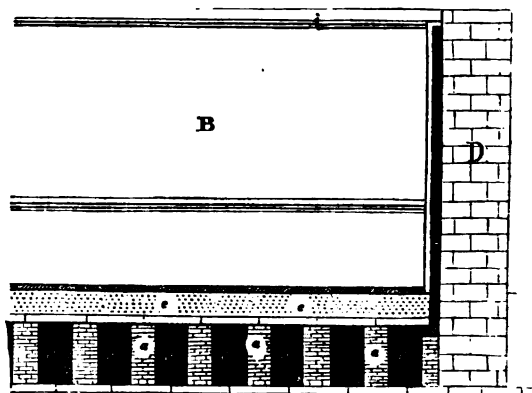
and support the pavement of the *caldarium*. The air to the *caldarium*, or room over the hypocaust, is admitted through an aperture in the centre of the roof, from which a brazen shield is suspended by chains. By raising or lowering this shield, which opens or shuts the aperture, the heat of the *caldarium* is regulated<sup>†</sup>."

Secondly. "For heating the water to supply the baths, there are to be three caldrons, one for hot water, another for tepid, and a third for cold; arranged so that as the hot water runs out of the lower vessel, it may be replaced from the tepid vessel, and that in like manner replenished from the cold vessel<sup>‡</sup>."

A third use of the hypocaust, viz. for heating domestic apartments, is stated by Seneca to have come into fashion within his memory. For this purpose, "The hypocaust being constructed in the under story of a building, and in the manner described by Vitruvius, several pipes of baked clay are then built into walls, having their lower ends left open to the hypocaust. These pipes were carried to the height of the first or second story, and had their upper orifices made to open into the chamber that was to be heated. They were closed by moveable covers."

It is clear that this system must have been subject to many of the evils attendant on the use of the simple charcoal brazier, and it appears from Seneca that they were considered as unwholesome, as similar methods of heating are now found to be.

The author then enters more fully into the details of the construction of the heating apparatus, and gives several woodcuts which illustrate admirably his statement of the case. The first of these illustrations enables us to present to our readers the representation of the *caldarium* resting on its pillars.



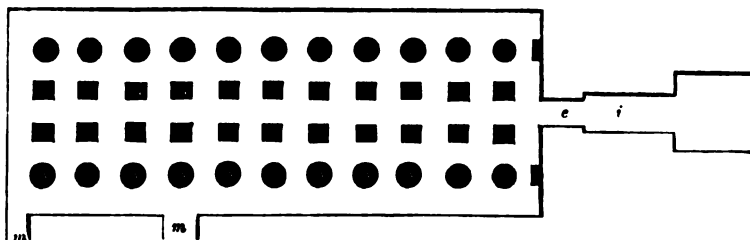
The next woodcut gives a plan of the arrangement of the pillars, which rested upon a thick stratum of cement, composed of lime and pounded bricks. The floor of the *caldarium* itself was made of a stratum of cement nine inches thick, ornamented by mosaics. The sides were hollow, so as to permit the warm air from the hypocaust to ascend to the cornice of the room.

<sup>†</sup> See also engravings to article "Baths," in Dict. of Greek and Roman Antiquities, pp. 136, 142, (edited by William Smith, Ph. D., London, 1842,) in which this ar-

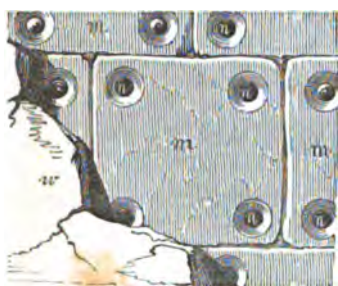
rangement is very distinctly shewn.

<sup>‡</sup> See engraving, Dict. of Antiq., p. 145.

<sup>§</sup> See Winckelman, Lett. on Herculaneum.



The contrivance whereby this was effected is curious, and is clearly shewn in the figures here given, in the former of which we see the flat surface of the tiles which lined the Thermal chamber, with their fastenings

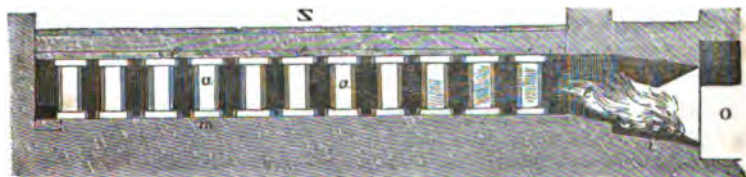


at each corner; in the latter, a vertical section of the same chamber, shewing the manner in which the tiles were attached to the wall.



Adjoining to the *caldarium* was the *tepidarium*, which, as its name implies, admitted the use of only a moderate temperature, a flue passed under it connected

with those of the *caldarium* and hypocaust, but its real warmth proceeded from a large brazier of bronze lined with iron, at one end of it<sup>d</sup>, in which the boilers were placed, as exhibited in the figure here given. It has,



however, been conjectured that in the great baths at Rome some better system for heating must have been adopted. The supply of water was conveyed by an aqueduct into a cistern placed above them, and open to the air, so that it might be warmed as much as possible by the sun, before it was admitted to the boilers.

In some cases, the water was heated by earthenware pipes, which passed through them full of hot air from the hypocaust. Of this arrangement a more precise notion may be obtained from the woodcut in the following page.

Many practical difficulties co-exist with such a system of heating, and in the cases of the largest Thermæ the radiation was probably so great as to

<sup>d</sup> See engraving, Dict. of Antiq., p. 139.

prevent any great heat being conveyed to the chamber. Cameron (Baths of the Romans) has entered into a long calculation to shew that the plan was feasible, but after all, it was more likely that the hypocausts in these baths were used to preserve the temperature which had been given to the water by some other means not now known to us.

Our author then describes Pliny's Laurentine villa, which, as he shews, was constructed with hypocausts such as have been already noticed, and then proceeds to remark at considerable length upon the remains of Roman villas in England. In these the hypocausts seem to have been chiefly of two kinds, those which were constructed with flues running under the floor of an apartment, and heated from a fire-place external to the building; or else constructed like a low chamber, with a ceiling supported (as Vitruvius directs) by small pillars, or dwarf walls, and occasionally having flues leading from them under other apartments.

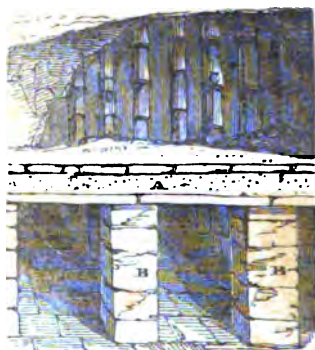
A detailed description is then given of the construction of Hadrian's villa at Woodchester, which is the most magnificent discovered in Britain, but it does not materially differ from the preceding<sup>e</sup>. In two instances only have means for the use of open fires (in some degree like our own) been discovered. There were two rooms in the Roman villa at Bignor, in Sussex, with hearths against the wall, enclosed by jambs like a modern fire-place. In the villa likewise discovered in 1823, at Bramdean, Hampshire, remains of an open fire-place without vault or flues were discovered<sup>f</sup>. This last example had not been noticed by Mr. Bernan.

No chimneys have been discovered; but this may be accounted for from the falling in of the upper part of the walls; although the arguments seem strong against their early use in Italy, it is probable that with this arrangement of their fires, the Romans had also the use of chimneys.

The whole of the work seems to be arranged skilfully and drawn up with care; it comprises much information valuable to the student of antiquities, and will well repay the perusal of those who are interested in the theories and practice of warming and ventilating houses.

<sup>e</sup> The reader may compare the engravings of the hypocaust, &c., recently discovered at Wheatley, described in the present number, pp. 350, &c.

<sup>f</sup> Sketches of Hampshire, by John Duthy, p. 40; where a detailed account of this villa, and plates of two fine tessellated pavements, are given.



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